

MAY 15, 1944

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THE

# Art digest



*Boyhood Memories by Henry G. Keller. See Page 6*

THE NEWS MAGAZINE OF ART 25 CENTS

TWO VERMONT ARTISTS

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And

**ARTHUR K. D. HEALY**

*May 15-June 3*



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# PEYTON BOSWELL

## Comments:

*This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.*

### Twentieth Century Medicis

DEFINITELY, one of the most encouraging signs pointing toward an intelligent, functional patronage of our own art is the collecting program just announced by E. H. Powell, president of Encyclopaedia Britannica. This progressive institution, with 176 years of practical scholarship behind it, has now extended its vast facilities to cover the formation of a notable collection of paintings by 20th century artists; and, because Britannica has been American since 1902, its interest in art has turned naturally to the native school—which has shown such fertile development during the four hectic decades since Britannica changed publication offices from Glasgow to Chicago.

Mr. Powell and his associates—Glenn Price, art director, Walter Yust, editor, Grace Pagano and Estelle Mandel—did not rush into art collecting without first employing a liberal measure of grass-roots common sense. Having decided on the scope of the collection—Americans from the Eight of 1908 to the present day—they sent a questionnaire to museum directors and artists to obtain a wide cross-section of informed opinion. From the answers to the questionnaire, they drew up a panel of leading artists, and then went about the hard, but thrilling, task of acquiring first-rank, representative paintings by the designated artists. The objective was not just to represent an artist, as is so frequently done, but to represent the artist at his best.

Final verdict on how well Britannica has succeeded must wait on the first public showing of the collection as a unit, next season at the Art Institute of Chicago. However, the list of the purchases to date (see page 10 for official list), together with previous acquaintanceship with many of the pictures, removes any doubt that here has been assembled a great collection of contemporary American art—typical, from the academic to the abstract, of the vital, indigenous art expression of America today.

Members of the New York art press, guests of Britannica for luncheon at the St. Regis, were impressed by Mr. Powell's honest, even humble, attitude toward art collecting. Introducing his program, he remarked simply, "We have bought about 100 paintings by American artists. We think they are good paintings, and we hope that a lot of people will see them and enjoy them." No fuss, no pretension, decidedly no *chi-chi*.

It is planned to use many of these paintings for reproduction in full color in Encyclopaedia and other Britannica publications. At the same time they will be available for loan exhibitions, and Mr. Powell made it clear that he would just as leave send the collection to bomber plants as to art museums, even more so. "Art belongs to the people," he said, "and if we can help enough people to look at good pictures we believe we can help foster a public understanding of art which will enrich the cultural life of America.

"The collection includes examples of academic as well as expressionistic schools and the various shadings of each . . . honest expressions of art, and each man making his statement as simple or as subtle as he so inclines. The group betrays no partisanship in taste or in subject matter.

"We hope these paintings will whet the appetite and make

people eager to venture further. The late Hendrik Van Loon, in one of his exquisitely right bits of philosophy, once said that art, like pearls, needs contact with living flesh, else it loses its lustre. Children, as well as grown-ups, have been too often dragged reluctantly to museums where the hushed atmosphere and the cold aloofness of marble halls instilled so much awe they have been afraid to express an opinion lest they betray lack of understanding, not having the comforting knowledge that even the opinions of experts rarely agree and that it is this fortunate incompatibility of opinion that fertilizes the roots of art."

All of which makes excellent sense, and the chances are that this collection, seen in some factory or department store, will render yeoman service in clearing the hush-hush atmosphere.

As it stands, the collection underlines the fact that America now has an art of her own, commensurate with her new position as the art center of the world. But the leaders of Britannica, which was bequeathed to the University of Chicago by Julius Rosenwald, president of Sears Roebuck, realize that art is not static. Consequently, the collection will be changed and enlarged each year, so that it better reflects the best of living American art. Here we have a fine example of American business following in the footsteps of the Medici of old Italy.

\* \* \*

AT PEGGY GUGGENHEIM'S "Art of This Century" gallery there is now installed an exhibition which was planned as a "Young Artists Salon" (see Maude Riley on page 15). We are reliably informed that in order to admit certain favored "youngsters" the age limit for "young" was upped several years to include those who will never see 40 again. Which perhaps proves either of two things: artists are forever young, or we are embarrassingly indefinite with our definitions. Or maybe it is that, in our inordinate worship of vitamins, we have confused "young" with "youthful." Now it is possible, even probable, for a 40-year-old to paint a youthful picture, but the awful truth is that he is no longer young; his draft board will tell him so. Therefore, the DIGEST plans to be more careful with its use of the adjective "young" and keep it within reason.

\* \* \*

LETTERS pertaining to the "Teachers vs. Artists" argument continue to arrive. They contain so much meat that we hope to devote considerable space to them in one of the summer issues—in forum style. Meanwhile we leave you with a thought from Harrison Hartley, advertising artist: "Men and women who are active in producing art do not care to teach. They obtain more pleasure and make more money by *doing art work*. They did not go to school for degrees, whereas teachers went to learn the art of teaching."

\* \* \*

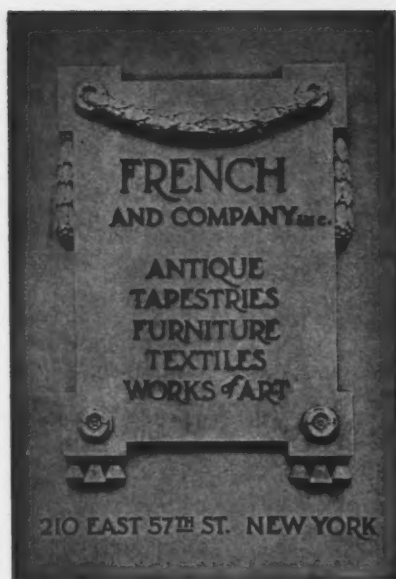
AN INDEX: With this issue, in response to numerous requests from readers, an index of the major stories in the DIGEST will appear on this page. It would be impossible and not practical to list every news item—the entire contents of the DIGEST are listed in the American Art Index. This index is in such form that it can be clipped and saved for convenient reference. We hope that this will prove of value to you.

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May 15, 1944





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## THE READERS COMMENT

### Approves the New Cover

SIR: May I be one of the first to congratulate you on the new cover design for the DIGEST. I hardly think your readers will object as they have in the past . . . in fact I think they will like it very much. I certainly do.

—HARRISON HARTLEY, St. Joseph, Mo.

### Charged With Fraud

SIR: Referring to page 11 of the DIGEST for May 1, strongly urge that Joan Miro be confined with other lunatics and Margaret Breuning be tried for fraud.

—JAMES WALDO FAWCETT,  
Washington, D. C.

### Wants More Modern

SIR: I hope you will print more information and reproductions of modern art (I dislike that word but use it for lack of the right one). As a rule you print both, but it seems to me that most of your articles lean toward the conservative. As my interests lie in the other direction, I would enjoy your magazine more if it were more modern. I know you have to present both sides, but how about 50-50 reporting?

—EDNA STODDARD, Oakland.

### Wants Less Modern

SIR: The tough rich, those satiated with sensation, blasé and gorged, naturally need and call for highly seasoned dishes and novelties. Clowning and eccentricity arouse their sluggish responses. But the American people are not only recovering from their touch of decadence (through the stimulation of war), but they never have been in sympathy with the sort of art the pseudo-intelligentsia would foist upon them. They like well-proportioned human beings, buildings that are plumb and correct perspectives. The real childishness of children interests them; but the reassumption of childishness by adults as a pose and affectation leaves them cold. Why assume an ignorance when you have it not, they ask?

Why not give adult heterosexual, normal American art expression a larger opportunity in the DIGEST?

—FREDERICK J. SCHWANKOVSKY,  
Los Angeles, Calif.

### His Lip Quivered

SIR: Did you happen to read Thomas Benton's gorgeous dispatch to the Leonard Lyons column (see page 20)? I can easily picture Benton standing there on the hill-crest, head bared, shoulders back, his brow smooth and comely—looking off into the sunset over the Missouri landscape, and uttering, "This is my country, and it does furnish the material and tone of my work."

Personally, I doubt very much that the beautiful state of Missouri is to be held responsible for the tone of Benton's work. And what he does with the material is to be questioned also. "I have made up my mind," he says, "to keep my feet in the dirt, even if I do it in loneliness." My lip quivers when I think of poor Benton working bravely and alone in his little Missouri studio, grinding out a painting, then sadly tying a little tag marked \$15,000 on it. No one to talk to except Leonard Lyons and Newspaper Syndicate folks.

But Benton's humble concluding sentence is one I can't find anything wrong with. "I do not believe I'd be a better artist in the East, and I might be a worse one." Here is compact writing, modest sentiment and sound reasoning, certainly.

—CHARLES CULVER, Ferndale, Mich.

Josephine Gibbs; Business Manager, Edna Marsh; Circulation Manager, Marcia Hopkins.

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The Art Digest May



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Maude Riley,  
Associate Editor

Josephine Gibbs,  
Assistant Editor

Margaret Breuning,  
Contributing Critic

# The ART DIGEST

PEYTON BOSWELL, JR., Editor

May 15, 1944

Edna Marsh,  
Advertising

Marcia Hopkins  
Circulation

Rogers Bordley,  
Foreign Editor



Bath-sheba:  
LOUIS SLOBODKIN



Daphnis and Chloe:  
ANITA WESCHLER



Woman With Folded Hands:  
DOROTHEA GREENBAUM

## Sculpture Guild Demonstrates Value of Sculpture to Live With

THE PRESENT EXHIBITION of the Sculptors Guild at the American British Art Center has a different aim and character from its former outdoor showings. Its object is to present works suitable for the home so that the greater number of items are comparatively small and of decorative effect. Moreover, in their admirable arrangement this exhibition of forty pieces gives opportunity to view each item without visual interference from other pieces. Not only does the roster of the show contain good names, but the contributions are worthy of the reputations. Sculpture has so long been emphasized as an architectural adjunct that this effort to demonstrate its suitability for the home is a highly commendable idea.

Naturally, such pieces as *Fugue*, a relief carved in mahogany by Louise Cross, Milton Hebdal's *Security*, an overmantel in wood, or Cornelia Van A. Chapin's *Nude*, a relief carved in marble, suggest immediately their appropriateness for interior decoration. But it is also possible to visualize how much such pieces as Louis Slobodkin's finely modeled *Bath-sheba*, Robert Laurent's graceful *Nude*, Nat Werner's witty and well designed *Hair-Do*, or the tender version of adolescence, *Michael* by Bertha Margoules, might contribute to life and living. Such pieces of sculpture suggest how they

could be made the focus of interest in a room and contribute a constantly-recurring source of pleasure.

Other pieces especially noted were the imaginative *Daphnis and Chloe* by Anita Weschler; Maurice Glickman's *Modern Dancer*; the charming group of small animals in fieldstone by Albino

Partisans: JOHN HOVANNES



Cavallito; *Woman with Folded Hands* by Dorothea Greenbaum; the majestic head in lignum vitae by Marion Walton; an exquisitely modeled *Garden Figure* by Richmond Barthé; Ward Montague's appealing *Spanish Children*; *Pity* by Doris Caesar; the rhythmic *Ebony Fruit* by Mitzi Solomon, and the exhibit called *Comrades* by Genevieve Karr Hamlin.

The decorative effect of *Partisans*, by John Hovannes, the classic serenity of *Torso*, by Minna Harkavy; Clara Fasano's finely poised *Ballet Dancers*; Jean de Marco's attenuated figure of *St. Francis of Assisi* and the real grandeur of the portrait head of *Toscanini* by Dorio Viterbo all made affirmative impressions.

A few of the pieces seemed too large for inclusion in the average home and others such as Lu Doble's *Lazarus*, Margaret Brassler Kane's *Supermen*, or *Defiant Indian* by Nathaniel Kaz are too unpleasant to be endured at the close range of household life. Aaron Goodleman's *Pegasus*, although an original conception, just fails to come off; moreover metal and wood in one piece of sculpture is not a happy union as one medium seems to war against the other.

The Guild is to be congratulated on an excellent achievement. The exhibition continues until May 27.

—MARGARET BREUNING.

May 15, 1944



Portrait of Pierre Desmaison: DAVID (1748-1825)

## Buffalo Buys Notable David Portrait

THE ALBRIGHT ART GALLERY in Buffalo has acquired David's famed *Portrait of Pierre Desmaison* from Wildenstein & Company. It is not only their first important 18th century painting, but is one of the outstanding purchases ever made by the Gallery.

Pierre Desmaison, "architecte du roi" and designer of the galleries of Cour de Mai and the Palais de Justice in Paris, was David's uncle. In the portrait, signed and dated 1782, he is shown seated at a table with such distinguishing marks of his trade as calipers, a rule, an unfinished elevation and a vol-

ume of the *Architecture of Palladio*.

The painting is considered a masterpiece of David's first period, technically brilliant in execution, and in the best rationalistic tradition of 18th century portraiture. After it passed from the David family, it was in the Baudry and David-Weill collections in Paris. First shown in the Salon of 1783, this portrait has since been seen in many important exhibitions both here and abroad, including *David-Weill Pictures* at Wildenstein in 1937, *David and Ingres* at Knoedler in 1940, and *The French Revolution* at Wildenstein this season.

## Lafayette Descendant Presented as Artist

Jean de Chambrun, non-collaborationist son of the non-collaborationist Marquis de Chambrun, and an American citizen by right of his descent from Lafayette, is holding his first exhibition of paintings in New York at the Arthur U. Newton Galleries.

The aesthetic climate of this country seems to agree with the artist. The canvases done since his arrival here with his family in the spring of 1941 show a brightening of color, and tighter, more focused design. The flowering *Field Potatoes*, *Southampton*, and *Catskill, N. Y.*, a fresh green landscape, are particularly pleasing. A casual mixed bouquet in *Crystal Baccarat*, and

the almost naive *Flowers of Cincinnati* have charm and the unaffected simplicity that runs through the entire exhibition. *Red Parasol*, *Nice*, a gay painting of an outdoor flower market, is the most engaging of the canvases brought from France, which include views of Villefranche, Menton, Mont Blanc, and Cap Martin.

Count de Chambrun, whose mother was the former Rive Nichols Longworth of Cincinnati, exhibited widely in France, and has had shows at the Matthews Gallery in Cincinnati and at the Norton Gallery in Palm Beach, Florida, since his arrival in the United States.—J. G.

## Keller of Cleveland

HENRY GEORGE KELLER is certainly not unknown in New York but you'll be surprised how much more there is to know about him, when the Kraushaar Galleries present a review of his work from 1911 to the present in a large exhibition opening May 22nd.

Keller is an Ohio artist and was for many years head of the Cleveland School of Art. He is 75 years old and his painting studio is a bicycle shop in the backyard of his Cleveland home. In March, a large retrospective of his work was shown at the Cleveland School of Art and selections from that show make up the coming New York exhibition. His pictures are in many Cleveland collections including, of course, the Museum of Art, which pays close attention to its local artists.

If ever an artist moved with, and kept abreast of the times, it is Henry Keller. His studies and travels led him to many countries and he perfected knowledge of his craft and stimulated the subjects of his paintings in this way. Back in 1911, Keller was painting such subjects as *Wisdom and Destiny* in romantic allegorical style. And ten years later, the most lush still lifes of grapes, pears and flowers in the brown-toned style borrowed from earlier centuries, but given a translucent quality with clear passages of color.

And then, in the 30's, Henry Keller discovered the circus. Camels, elephants, fine sleek horses, appear in a number of large canvases and the fidelity of his drawing in these, and in a *Pastoral* of cows, goats and sheep, is accounted for by the fact that he studied with an animal painter in Munich. The interior of a stable with mare and colt at the hay rick, the Spring sunshine coming through the open door (reproduced on our cover), illustrate to what natural pictorial use Keller put this specialized training. This painting, *Boyhood Memories*, was lent to the exhibition by Mr. George J. Huth.

Nineteen watercolors, dated from 1922 to 1941 are, in a curious way, the backbone of the exhibition, in spite of the impressive size and fine painting found in the oils. And it is in these, that Keller shows how the years in no way retarded his perception nor his growth into a modern idiom—in some ways like the construction underlying John Marin's watercolors. They form almost a travel record—landscapes and coastal waters from Malaga to Puerto Rico, Alpine goats and high peaks, Spring in the Borego Desert, bathing on the California coast, a heavy sea off Mexico, each as fresh and instantaneous as the next.

The fragmentary impressions of peacocks, thistles, a bouquet of beach umbrellas, are a far cry from the overmantel, mythological, *Helios in the Lead* (chariot race before the rising sun); but were painted within a few years of each other. Keller can, and does, still paint fruit pieces in old fashioned style—apparently never losing the knowledge nor the facility to do again whatever he has mastered.

There have been few shows of this kind by living artists and there is a moral in it for all young people under seventy-five.—M. R.

## Of the Last Century

ON VIEW at the Old Print Shop is an exhibition of landscapes, marines and genre paintings which has not one, but two *pièces de résistance*, canvases by the English artist, Nicholas Pocock, depicting phases of the engagement between the Constitution and the Java. In both the limpid sky with its pattern of cloud forms stretches indefinitely above the combat. The first scene shows the Java, disabled, but still struggling, the second shows the Constitution sailing away in calm indifference from the shattered remains of the Java, which is only a fountain of smoke and debris staining the sky.

There are a number of other excellent marines—two by Thomas Birch and a spirited primitive, *Destruction of the Philadelphia in the Harbor of Tripoli*, which is like a theatrical fantasy. A charming landscape, *Bull's Creek*, by a little-known artist, Leonori, has a charming lucency of water and depth of summer sky. Edward Hicks is represented by one of his versions of *Penn's Treaty With the Indians* and Asher B. Durand, by a faithfully recorded, but rather pedestrian landscape, *Essex County*.

One of the gems of the exhibition, *Dignity and Impudence* (with no apologies to Landseer) is by Lilly M. Spencer. She has managed to include material for several paintings on this one canvas; a still life of fowls, meats and fish rivals the Dutch masters in its beauty and richness of textures; a large dog appears to guard this treasure while a smaller one approaches boldly, and in the distance a landscape is thrown in for good measure with buildings and figures. The painting quality is admirable in all the disjointed details.

A large figure piece, *Randall Children*, is executed with charm of adolescence in the youthful figures and clarity of cool colors. A *Winter Scene*, by G. H. Durrie, must not be omitted from comments on this varied showing, which will be held through the current month.

—MARGARET BREUNING



*The Bayou*: HENRY MATTSON

## Rehn Artists Hold Their Spring Annual

EVERY YEAR at about this time, the Rehn Galleries hang a group show for an indefinite run. It is always varied in appeal and of high calibre: generally new things by the artists who have been featured during the year.

The 1944 Spring Exhibition contains more than one springtime subject. Henry Mattson's *The Bayou* is the tenderest harbinger of all, being a chilly scene in which there shivers, against blue sky and water, the brave pale green leaves of a palm and an offspring palmette. Mangravite's painting speaks of the first open windows and blowing pink curtains before which a young girl arranges a bouquet of flowers. Hopper's painting, *Morning in the City*, a nude girl considering the day from her bedroom window, is slightly less objective than Hopper is inclined to be in like subjects. Arthur Schwieder has done a

large and triumphantly controlled canvas of stone steps in Central Park wending a serpentine ascent amidst tangled green growth.

Also accounted for are Burchfield in two watercolors, Carroll and Speicher with girls of the sort each does well; Kantor with an abstraction; Brook with a little girl and her cello; Watkins in a second version of *Angel Turning the Leaves of the Book*; Varnum Poor in *Eighteen-Year-Old Warrior*, his son grown up; George Picken in *Electrical Storm*, a deep woods landscape of striking composition. Poor's *Dead Crow* should not be overlooked.

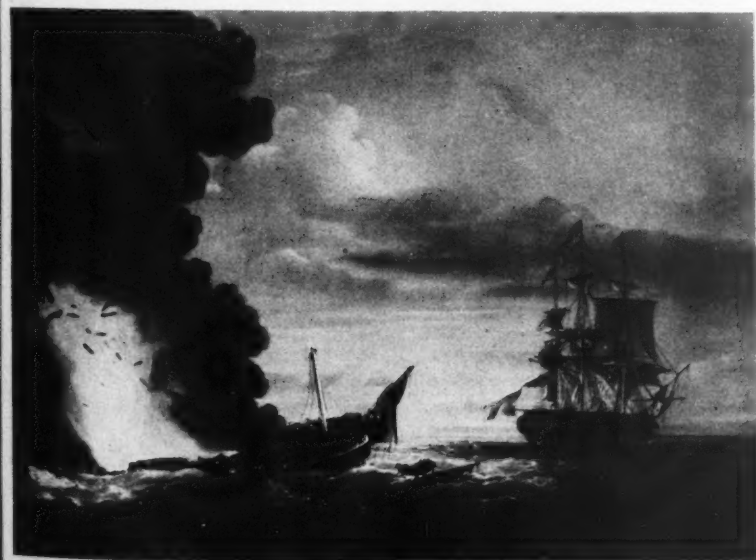
But there is no end of things: lithographs by Benton Spruance, Chinese ink and watercolor drawings by Marsh, a war assignment drawing which Howard Cook has made into a lithograph, western watercolor by Tom Craig and a nice *Still Life* painting of fruit and squash by Rosella Hartman.—M. R.

### Little Dutch Masters

Paintings of the 17th century by artists of Holland, known as the little Dutch masters, have been gathered to the number of 38 by Mortimer Brandt who shows them now until the 3rd of June. Genre subjects, landscapes, marines, and still lifes, detailed and natural, reflect the everyday life of the burghers for whom they were painted and by whom consumed. Brandt points out that "rarity value" does not come in here to hoist the price as these contemporaries of Rembrandt and Hals were productive painters who aspired only to a moderate and steady living.

From tiny paintings by Terborch (cabinet portrait of a man) and van Goyen (view of Rhenen) to a panel 244x21 with a *Bacchanalian Scene* by Jacob Loo, the exhibition contains modest sized paintings by many artists who have been lost sight of to great extent, and by Hobbema, de Hoogh, Kaliff, Leyster, Bol, Cuyper, van Ostade, Potter.

*Battle Between the Constitution & the Java*: NICHOLAS POCK (1740-1821)



May 15, 1944





Constant and Avery: VINCENT SPAGNA

## Independence, Inc.

THE SOCIETY OF INDEPENDENT ARTISTS has a history of not recognizing wars. During the First World War, it voted to carry on in spite of other curtailments of activity and by the time it reached its 25th anniversary it showed its cumulative strength by putting on the best show of all, recalling some of the original exhibits shown in the first Independents in 1916. That year, it had a knockout of a sculpture section. But that was a special occasion.

This year's 28th annual exhibition is about normal in size and interest. Last year's, you may recall, was held in the Hall of Art and suffered from the first wartime restrictions on transportation and also from association. It looked like just another Hall of Art bargain collection of bad amateurism. The 666 exhibits now at the Fine Arts Society Galleries, representing 380 artists, are hung three and four deep, and scattered throughout are works by professionals though you will find few big shots among them.

However, there appears from time to time prices in the thousands of dollars, one Louis Harris placing a price of \$10,000 on his *Bride*. We noted red stars on two \$10 pictures.

Upholding the tradition of comic commentary on conditions of the times, one of the directors of the Independents, Lester J. Ambrose, sent the most amusing of them all. Called *Air Raid Alert*, he pictures in most fastidious realism the Southwest corner of Washington Square. Running across the square and almost out of the picture is a nude in red slippers gripping a bottle of gin. After her runs a half-clothed man in top hat, after them a cop. The wardens blow their whistles.

Sentiment abounds, along with political commentary. General MacArthur on Bataan is the subject of a very nice watercolor by Maria Norman; the Civil War is revived in a painting by Fred Gardner called *Memorial Day*.

An effective sculpture by Martha Dreyfus of three women in grief is designated as *Memorial for the Oc-*

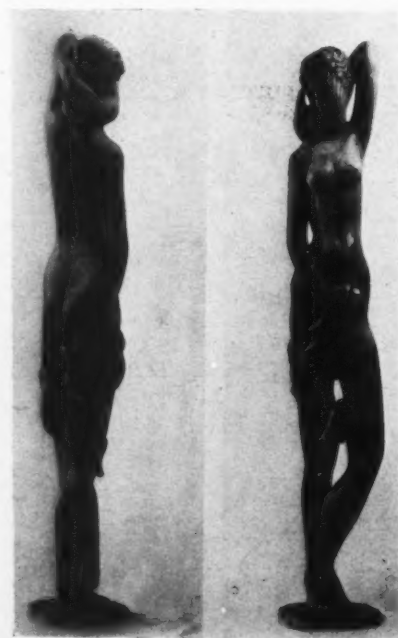
cupied Countries. There are portraits of the President and of Gov. Dewey and a last minute job by Lawrence Brennan, another director of the Independents, picturing Sewell Avery on the cover of a Montgomery Ward catalog grinning broadly and he calls it *Election Year*.

After giving a nod of recognition and due approval to paintings by George Constant, Vincent Spagna, Harsanyi, Sloan, Becker, Buchholz, Aristodimos Kaldis, Lee Jackson, and to sculptures by Doris Caesar, Mitzi Solomon and Nicholas Mocharniuk, one goes on a search for independent talent.

We saw merit in the colorfully subtle painting, *Demi-Tasse*, by Anahid Janjigian and in the portrait sculpture of *Deborah* by Dr. Samuel J. Indenbaum. Two little pictures by Florine Rensie, sympathetic and tasteful; two by Esther B. Goetz atmospherically true and appealingly pictorial. A church and backyards by Tran Mawicke, a green *Planted Field* by V. Mattersdorfer; abstractions by Maurice Brevannes and Beulah Stevenson; a lively surrealism by John J. Newman; primitive all-green landscapes by Albert O. de Leon and Regine K. Gilbert. A pastel of a ferry boat interior by Cecil Bell, nice watercolors by Aaron Berkman, small paintings by Stephen Boday, still life by Vivian de Pinna, an expressionistic portrait of Grandma with two shot guns over her mantel, by Jean Hughey; photograph of an empty interior by Tom Leonard; a colored plaster sculpture by David Miller of a Scotsman of the 51st Highland Division; mahogany carving by Henry Schonbauer, a *Goon Squad*, watercolor by Murray Goldstein.

And although we could easily have overlooked still finer things among the myriad exhibits, we marked to remember, works by: Benjamin Collin, Elizabeth Frisbie, Michel G. Gilbert, Rose Kuper, Naomi Lorne, Richard E. Priest, Leo Quanchi, Rene Schmitt, Lester Stern, Philip M. Southworth, Louis Wiesenberg, B. Stein.—M. R.

Cocobolo Rococo: MITZI SOLOMON



Il Penseroso: EMANUEL ROMANO

## Romano Exhibits

EMANUEL G. ROMANO, now holding an exhibition of paintings at the Lilienfeld Galleries, made his debut in the art world as a child of twelve when he presented his work at Rome. Unlike most child prodigies, however, he has continued to develop steadily. After studies at Geneva and Paris, he held various exhibitions and came to America in 1926, becoming an American citizen.

Much of Romano's work has been in murals—he executed two large murals for the New York World's Fair—and this influence is felt in many of his paintings. They attain a monumental character, in which a nice feeling for scale and a subservience of detail to large simplified design is accentuated by cool earth tones and absence of local color. The exhibition, dedicated to the memory of the painter's father, a sculptor, includes a more-than-life size portrait of him which possesses an imposing majesty, and a delightful canvas, *Sculptor's Rest*, where the father is shown sleeping in a chair in his studio with the imaginative fantasies of his creative vision floating above him.

*Negro Spiritual*, in which a deified figure descends upon the swaying figures, is not only alive with rhythms, but has an evenness of texture and a greater richness of color than some of the canvases that tend to brittleness of pigment and harshness of brushwork. The contemporary figures of workers that appear on some of the canvases are not as successful as the more idealized themes. Yet the cook lost in meditation among his pots and pans in *Il Penseroso* is real achievement in the gesture of the relaxed body and the swirling folds of white.

—MARGARET BREUNING

### Inadequate Word Dept.

*Picture & Gift Journal* reports: "Itemizing the portraits in San Francisco City Hall, Jim Leary first listed them as '42 Mayors, framed.' Then as '42 framed Mayors.' Finally he gave up in disgust, played safe and identified them as '42 pictures of former Mayors'."

## Waldo Still Lusty

WALDO PEIRCE is holding an exhibition of paintings until May 27 at the Midtown Galleries. Gusto is a word that always comes to mind in viewing Peirce's work for it is carried out *con brio* with immense verve. Yet in this present showing, he has done much more than dash off an amusing conception in record time, for designs are well considered, forms sound and figures carefully integrated into the landscapes in which they appear. It is true that big brushfuls of pigment appear to sweep across the canvas rapidly, that there is still edginess in contours, and unfeigned delight in direct contrasts of complementary notes of red and green. Happily, these are only minor details of a showing which has not alone many excellences of sound judgment, but also the rarer gifts of humor, fine observation of the artist's circumambient world and a reflection of a rich and varied personality.

In *Apple Pickers* crates of gathered fruit, loaded trees, up-tilted ladders and busy figures are woven skillfully into unified design; *Trio*, three girls playing cello, piano and violin in apparently unstudied attitudes is an effective design enlivened by warmth of color and variety of spatial relations.

One of the most appealing canvases, *Bill's Christmas Mail*, a boy seated at a card table intent on an obviously engrossing letter beneath a tipped-up lamp shade with a huge dog contentedly reposing at his feet, possesses a number of interesting linear patterns all woven into the solid texture of the design. But the remarkable feature of the painting is the complete realization of the boy's careless attitude combined with his intense preoccupation. The painting of the hands is notable—and as for the feet, who but Waldo Peirce would have shown their abandoned awkwardness! It is good to know that the artist is taking his art more seriously, but as good to know that he still records the homely, human aspect of his subjects.

There are a number of other canvases. [Please turn to page 17]

*Apple Pickers*: WALDO PEIRCE. On View at Midtown Galleries



Sea and Rocks: B. J. O. NORDFELDT

## Nordfeldt's Modernity Becoming Classic

THE PAINTINGS of B. J. O. Nordfeldt, showing at Passadoit throughout May, would indicate that the artist is painting at a high production rate and that he is settling, somewhat, to certain themes developed in recent years. He shows landscapes, still lifes, and figures treated both singly as portrait studies, and in groups of fairly classic arrangement. A portrait of an old Negro man, *Uncle Jim*, and the group of women gathered around one who reads the future from a butchered chicken, called *Augury*, are both variations on the same themes Nordfeldt showed earlier this season at the Lilienfeld Galleries. His still lifes, inclined to be above all strong and rugged, are perhaps growing too heavy, compared with some of the excellent arrangements lately shown in which color was higher.

One study here, *The Black Pitcher*,

set before a pink and blue sky, and accompanied by a conch shell and tipped forward in perspective, seems, on my brief acquaintance with it, to be a superior painting. Among the landscapes, one stands out as particularly successful. *Sea and Rocks*, I believe, is Massachusetts coast. But whatever its origin, it means moon on pink rocks, the break of water in the cove, the slate blue of night and the heightened green of land growth under brilliant lunar lighting. Other landscapes are less well described, *Edge of Woods* having a mussed-up foreground, and *Ice Floes* failing to establish scale clearly so that one gets lost on what should be the safe side of the river.

There are two touching paintings of small children, ageless and classic in conception; and a gay scene of a *Pennsylvania Wedding* which, surprisingly, has a definite Bellows flavor.

This may seem an odd observation but we feel that Nordfeldt creates a better picture, one with more inward life, when he is working direct from nature. When it is obvious that he has removed from the scene and constructed the painting "freely," I think you will find that he becomes actually academic in an uncomfortably stilted way. His imagination does not substitute well for inspiration derived in the presence of his subject.—M. R.

## Museum Shows School Work

The Virginia Museum has opened an exhibition of art work by students of colleges and universities throughout the Old Dominion. Student work was selected by the art department of each of the 13 schools involved, then juried by Mr. C. Law Watkins, director of the Phillips Gallery Art School of Washington, D. C. and Mrs. Beatrice von Keller, acting director of the Museum's Fine Arts Department.

The exhibition will continue through May 21.

May 15, 1944



Luncheon given by Encyclopaedia Britannica at St. Regis for the New York art press. Left to right: Margaret Breuning, Carlyle Burrows, Hilda Loveman, Nelson Lansdale, Rosamond Frost, Aimee Crane, Glenn Price, Deborah Calkins, Ernest Watson, Maude Riley, E. H. Powell, Josephine Gibbs, Thomas Craven, Louise Omwake, Malcolm Vaughan, Grace Pagano, Peyton Boswell, Jr., Jane Wilson, Walter Yust, Estelle Mandel, Allene Tallmey, Thomas C. Linn, Emily Genauer.

## 20th Century Art Bought by Britannica

BELOW is printed the official list of paintings purchased by Encyclopaedia Britannica as of May 1, 1944, listed alphabetically by artists (see editorial page for full story):

F. Julia Bach, *Marsh Mallows*  
Gifford Beal, *Circus Tent*  
Thomas Benton, *Boom Town*  
Isabel Bishop, *Nude by the Stream*  
Arnold Blanch, *Carolina Low Country and Ghost Town and Panhandlers*  
Aaron Bohrod, *Road Through the Dunes*  
Louis Bouche, *Barber Shop*  
Robert Brackman, *After the Masque*  
Raymond Breinin, *Harlequin Horsemen*  
Alexander Brook, *Family Unit*  
Charles Burchfield, *Iron Bridge and Winter Sun*  
Paul Burlin, *The Eternal Jew*  
Paul Cadmus, *Gilding the Acrobats*  
John Carroll, *Wendy*  
James Chapin, *Batter Up*  
Nicolai Cikovsky, *George Washington Canal*  
Jon Corbino, *Topfield Fair*  
John Costigan, *The Two Youngsters*  
Francis Criss, *Grain Elevators*  
John Steuart Curry, *John Brown*  
Salvador Dali, *The Madonna*

E. H. POWELL (Britannica President)



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Gladys Rockmore Davis, *Emma*  
Julio de Diego, *They Shall Sail the Seven Seas*  
Angelo di Benedetto, *Haiti Post Office*  
Adolf Dehn, *Threshing in Minnesota*  
John de Martelly, *No More Moaning*  
Maynard Dixon, *Desert Scene*  
Guy Pene DuBois, *Fine Arts Ball*  
Phillip Evergood, *Orderly Retreat*  
Jerry Farnsworth, *The Spring Hat*  
Ernest Fiene, *January*  
Frederick C. Frieseke, *Bather, Undressing*  
William Glackens, *March Day, Washington Square*  
Gordon Grant, *Sperm Whaling in the 1850's*  
Marion Greenwood, *Rehearsal for African Ballet*  
William Gropper, *The Opposition*  
George Grosz, *The Wanderer*  
O. Louis Guglielmi, *An Odyssey for Moderns*  
Lily Harmon, *Strawberry Soda*  
Childe Hassam, *Avenue of the Allies*  
Robert Henri, *Fisherman's Boy*  
Edward Hopper, *Cape Cod Evening and Roofs of Cobb's Barns*  
Alexander Hogue, *Dust Bowl*  
Peter Hurd, *Fourth of July*  
Joe Jones, *Wheat Farmers*  
Mervin Jules, *The Conductor*  
Morris Kantor, *Tension*  
Bernard Karfot, *Two Sisters*  
Hilde Kayn, *Sorrow*  
Frank Kleinholz, *Bravados*  
Rockwell Kent, *Polar Expedition*  
Leon Kroll, *My Model*  
Walt Kuhn, *Clown*  
Yasuo Kuniyoshi, *Somebody Tore My Poster*  
Doris Lee, *Arbor Day*  
Julian Levi, *Preparing Nets*  
Luigi Lucioni, *Trees and Mountains*  
Peppino Mangravite, *Celebration*  
David Stone Martin, *Lumbering*  
Fletcher Martin, *The Embrace*  
Sigmund Menkes, *Peaches*  
Kenneth Hayes Miller, *The Skaters*  
Dale Nichols, *Company for Supper*  
Robert Philipp, *Harriet*  
Hobson Pittman, *Studio Interior*  
Waldo Peirce, *Alzira and Anna*  
Abraham Rattner, *Interior*  
Doris Rosenthal, *By the Sea*  
Andrée Ruellan, *Market Hands*  
Paul Sample, *Maple Sugaring in Vermont*  
Georges Schreiber, *Night Haul, Maine*  
William S. Schwartz, *Near North Side, Chicago*  
Zoltan Sepesby, *Pod Gatherer*  
Charles Sheeler, *Winter Window*  
Everett Shinn, *Ballet*  
Mitchell Siporin, *Night Piece*  
John Sloan, *Chinese Restaurant*  
Raphael Soyer, *Window Shoppers*  
Lawrence Beall Smith, *Corner in Carolina*  
Eugene Speicher, *Head of a Young Girl*  
Francis Speight, *Tracks in Winter*  
Maurice Sterne, *Village Performance*  
Albert Sterner, *Fruits and Wine*  
Frederic Taubes, *Portrait of a Painter*  
Bradley Walker Tomlin, *To the Sea*  
Frederick J. Waugh, *March, North Atlantic*  
Max Weber, *Discourse*  
Carl Wuermer, *Winter Solitude*

## Artists of Albany

THE TERRITORY encompassed within a hundred mile radius of Albany is popular with artists. For that reason the exhibitions of the Artists of the Upper Hudson usually take on a look of national importance, and their 9th Annual, now at the Albany Institute, is no exception. Works by Eugene Speicher, John Carroll, David Smith, the late Tom La Farge, and Henry Mattson (who acted as advisory juror for the show) are included among the 97 paintings and pieces of sculpture that will be on view until June 3.

In observing straws in the wind, John Davis Hatch, Jr., director of the Institute says: "The average size of the pictures shown this year is smaller. This, which has apparently been a trend the country over for a number of years, is marked at the present time. Though the reason for this is not immediately clear, it is probably in line with the scarcity of materials and the trend to provide pictures for the average home of today, and suggests that artists are no longer consciously painting for museum purchase and placement."

Landscape subjects predominate, with numerous views of communities in the area, and treatment ranges from realism to frothy fancy. Among the works singled out for commendation are Thomas Blagden's pastoral *First of May*; Clifford N. Brown's watercolor, *First Day of Spring*; Dorothy Dehner's composite portrait, *The Hatchers in Albany*; Joseph J. Dodge's psychoanalytic *Double Self Portrait*; Raymond Kargere's oil, *Still Life With Basket*; Tom La Farge's whimsical *Elephants*; Suzanne Staffa's *Flowers*.

### Cooper Union Students

The Annual Exhibition of the Cooper Union Art School will be held in the studios of the School on May 24, 25 and 26, open 10 a.m. to 10 p.m., according to announcement from Dean Guy Gaylor Clark. The public is cordially invited. A selection of student work done during this year in classes of Industrial Design, Sculpture, Painting, Textile Design and Architecture will be shown and a section devoted to new style toys, developed by the students.

GLENN PRICE (Britannica Art Director)



The Art Digest



## Hinkle Praised

The Dalzell Hatfield Galleries in Los Angeles pride themselves on picking winners among young artists, and giving them shows early in their careers. However, in the recent exhibition of the mature work of Clarence Hinkle, the process was reversed.

This venerated California artist-teacher, and one-time student of William Chase, evoked lyrical appreciation from the press. Herman Reuter said in the *Hollywood Citizen News*: "I find myself thoroughly sold on the idea that eventually America will acknowledge to have produced few painters more noteworthy than Clarence Hinkle." On the same theme, H. L. Dugan wrote in the *Oakland Tribune*: "Out of tremendous explosions of paint, there appears, as if by magic, landscape of rare beauty."

Kenneth Ross, of the *Pasadena Star News* stated: "At no point has the artist stopped to fuss over literal description. He has transcribed the breadth and richness of his moment with a spontaneity and deftness that gives it enduring life."

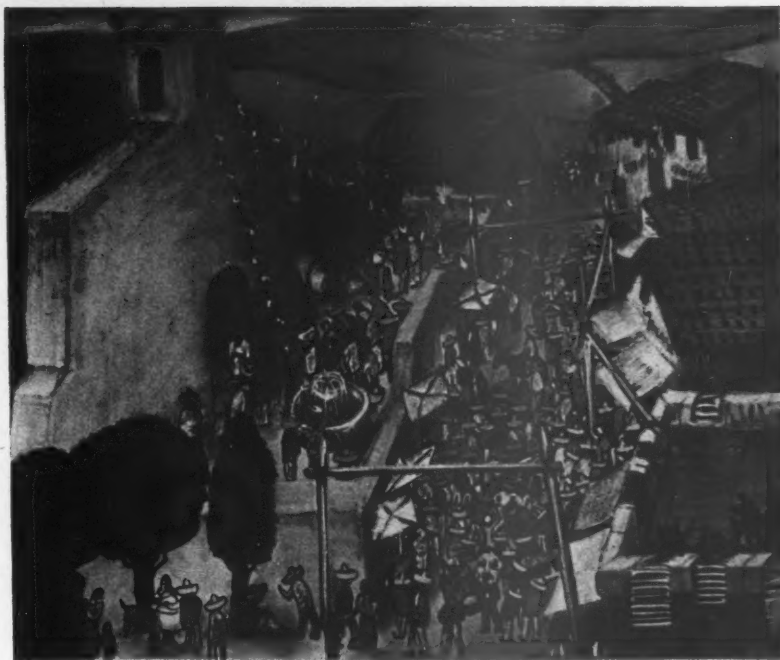
Arthur Millier of the *Los Angeles Times* went all-out in his praise of the California veteran, terming the show a "solid triumph" and "the finest one-man show by any American" presented this season in Los Angeles. All the landscapes and still lifes "are painted in color, dominantly tones of gold and blue, which is true to Southern California's golden light. But what makes them unusually fine paintings is that the pictures themselves glow with a luminosity which is the result of acute, disciplined sensibility to form and color."

This, concluded Millier, "is affirmative art by a man who, wanting only to praise life, has steadily taught himself by trial and error how to do it with beauty and authority."

## He Paints as He Feels Today

Recent paintings by Philip Perkins, Tennessean, who has exhibited only in Paris, are shown at the Marquie Galleries in New York through June 3. In a credo accompanying the show's catalog, Perkins announces his full sympathy for André Breton's manifesto on automatism. He embraces surrealism, Freud, Picasso. "I can only paint as I feel today—aware of yesterday only in the light of today, and unaware of a problematical tomorrow."

And it appears that Perkins does not feel just exactly like anybody else. His pictures, though non-objective, are almost hearty. They bear fascinating titles and are surrealistic to a degree, but almost totally without details and certainly not Freudian. One or two suggest Helion's pre-Rosenberg style. More interesting than the form his forms take, is the fact that Perkins has created a new world of space and floats his harlequin-colored plant, human and planetary bodies in it. For the most part, his color is well taken—although so many in sight at once makes it difficult to acknowledge this. Only one of them seemed to me heavy-handed and disagreeable. It is called *The Hovering Thing* and is far too ornamental to belong fairly to the realm of the subconscious.—M. R.



Fiesta of St. Guadalupe: JUAN DE'PREY

## Juan De'Prey in First Official Show

ALTHOUGH Juan De'Prey, Puerto Rican artist, has exposed his pictures often, in the 15 years he has lived and painted in New York, it has been mostly to the sun that shines on Washington Square. He sold all he showed in the "art door show" as he calls it, in 1939. Since then he has sold to neighbors and casual admirers for very small sums and with this, and housepainting, has supported his wife and three children.

This month, the Galerie St. Etienne presents the work of Juan De'Prey in official and formal style on 57th Street and if you go looking for the work of an innocent, knowing he is self-taught, you will find quite a different affair. There is no good reason to make concessions to the work of this artist for he stands upon what he shows. He uses tempera, pastel, oil and watercolor.

In the figure paintings, many of which

have been treated as portrait studies and others composed into groups, there is a strong Mexican flavor, if not a little Gauguin present. Serenity rules over all, however, and even occasionally a devotional feeling—present, certainly in a head of a *Man in Prayer*. He has done an old-fashioned pastel portrait of his beautiful wife, Maria Reyes Limargo, which first attracted dealer Otto Kallir to look further into his work.

For my part, I find most admirable the watercolors and temperas of Puerto Rican landscape and villages. How or why they can be so sophisticated, I do not know—since they were done in retrospect after he came to live here. They are brim-full of particulars, yet composed with strength and verve, and strong and certain in color. We reproduce one of the most attractive of this group, *Fiesta of St. Guadalupe*.—M. R.

Johnny: CLARENCE HINKLE  
Exhibited at Dalzell Hatfield



## Donati Has His Night

When the surrealist, Italian-born Enrico Donati, burst upon the New York scene this season, he had as an ardent supporter the writer André Breton, whose eloquence had done much in Paris to smoothe the way for many a new-thought modern. Not yet ready to accept Donati in the brotherhood, the New York group of surrealists made some sport of Breton's summing-up sentence which read, "I love the painting of Enrico Donati as I love a night in May."

They now ironically call Donati "the night in May."

On the evening of May 14, the G-Place Gallery in Washington, D. C., will open an exhibition of the paintings of Donati. The soirée, for which invitations were issued last week, is called *A Night in May*. The invitation also carries these lines: "May it please the ladies to camouflage themselves in May flowers."



Portrait of Robert Erwin Gray: THOMAS SULLY

## Minneapolis Acquires Early Sully

THE MINNEAPOLIS INSTITUTE OF ARTS has announced the acquisition, through the Cooke Fund, of an early portrait by Thomas Sully (see above).

The May *Bulletin* of the Institute describes the painting: "It is an attractive and spirited work painted in Philadelphia in 1811, soon after Sully's return from his first voyage to England. The subject was a wealthy young brewer, and Sully has captured in his likeness the enthusiasm, self-confidence and vigor which one might expect to find in a man who had achieved success

at an early age. The face, with its bold blue eyes and willful mouth, wears a jaunty expression that is reflected in the pose: a somewhat arrogant attitude with the left hand resting on the back of a scarlet chair and the right placed on the hip under a brown greatcoat with broad lapels. The thatch of dark, reddish-brown hair is held in at the nape of the neck by a black ribbon.

"All in all Mr. Gray the brewer is well-satisfied with himself, and he must have taken great pride in Sully's portrait of him. He paid \$80 for it."

## The Women Artists Interpret Youth

AT THE ARGENT GALLERY an exhibition by the National Association of Women Artists has for its theme *Youth* and illustrates this theme with 72 items of exhibit. As a first impression, one feels that youth is rather serious rather than "flaming," as there are so many pensive figures. But there are livelier aspects also included, such as Lena Gurr's *Kibitzers*; *Circus*, by Elvira Reilly; *Croquet*, by M. S. Clinedinst; Rosselle H. Osk's *Clam Shop* and Bianca Todd's *The Fleet's In*, which reassure us that youth is not all on the *Il Penseroso* side.

Some paintings which were especially noted were *April in Maryland*, by Amy Jones, its beating shower sweeping across the canvas with huddled figures

beneath a tree; *Eve's Daughter*, a girl absorbed in the rites of her dressing table; the sensitive *Portrait of a Little Girl*, by Vera Andrus, and the exhibits by Nell Choate Shute, Greta Matson, and Emily Nichols Hatch. Among the sculptures, the delicate perception of youth's charm in *Paulot* by Helena Simkhovitch and Anita Weschler's *Cub Scout* are outstanding.

A number of engaging animal figures are included in both paintings and sculpture, none more appealing than the canvas of a little calf gazing wistfully at the spectator. *What Next?* by Sister Mary Veronica, and Beonne Boronda's finely modeled *Zebu Calf*. The exhibition continues through June 24.

—MARGARET BREUNING.

## Sully in Philadelphia

ALTHOUGH not a native of that city, Thomas Sully spent a good part of his mature life in Philadelphia, and was for some time director of the Pennsylvania Academy of Fine Arts. The Quaker City's McClees Gallery has suitably selected the work of this prolific and engaging 19th century portrait painter for their major spring exhibition (until May 20).

Sully was born in England, came to Charleston, South Carolina, with his parents who were actors, at the age of nine. His only venture into the business world failed three years later: apprenticed to an insurance broker, this budding artist was soon dismissed because he spent most of his time drawing. Thereafter he stuck to art, avidly learned what he could from a brother-in-law who was a miniature painter, a sign painter in Norfolk. He engaged Trumbull to paint his wife so that he might watch him work, traveled to Boston to see Stuart, assisted Jarvis and Benjamin Trott, and finally persuaded a group of friends to finance a trip to London for further study. He returned to Philadelphia, equipped in his craft, and settled down to a long and productive career.

The McClees exhibition shows the doctors, lawyers, merchants and chiefs—distinguished citizens, and ladies and gentlemen of leisure, of Sully's adopted city. His portrait of the beautiful Ashurst sisters might have been entitled *The Three Graces*. The patrician *Charles Ingersoll*, eminent jurist and author of "Fears for Democracy," was loaned by the sitter's granddaughters. The lovely *Esther Cox Binney* was the daughter of one prominent Philadelphia lawyer, the wife of another. The handsome and dashing *Hartman Kuhn* looks every bit the successful citizen that he was. Here, again, is the fabulous *Fanny Kemble* (see ART DIGEST cover, March 15), sister of Sarah Siddons and member of England's then Royal Family of the stage.

Sully must have pleased his sitters. It is a pleasure, as well as an artistic treat, to look upon his portraits of the gallant gentlemen and fair ladies of another century.—J. G.

### Sculpture by Sally Ryan

Sally Ryan's exhibition of sculpture will open this week at the Wildenstein Gallery with an interesting new facet to her work, for she will include stone sculpture, a departure from her previous work in bronze. This gifted young sculptor held her first one-man show in this city seven years ago, which revealed her power of seizing a likeness in portraiture with both sensitive and vigorous modeling. Single pieces included since that time in group exhibits indicate a still further gain in her work, technical accomplishment developing her highly personal conceptions. She has exhibited at the London Royal Academy, the Paris Salon, the Royal Canadian Academy of Arts and in many important large exhibitions in this country. A review will appear in the June 1 DIGEST.



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Art Digest

## Road to Visualism

DIRECTOR WILLIAM H. CLAPP, who is also an able artist of long standing, is exhibiting some 30 paintings at his own Oakland Art Gallery through May 28. These canvases serve to illustrate Clapp's artistic philosophy of Visualism, a postulate of painting on which he has spent many years of study, thought, and work. A perhaps oversimplified explanation is the concentration of interest on the focal point of a painting.

By way of an *apologia*, the artist says: "It is with mixed feelings that I present the theory of Visualism. It will arouse violent disagreement, some pity and, perhaps, a trace of approbation and relief.

"I regret very much that I am unable to give at this time a more varied demonstration of Visualism, but many years have been consumed in experiments in its expression and there have been other years when its form has seemed dim and unattainable. In choice of subject the line of least resistance has been followed and, possibly, has resulted in a 'pettiness' that is not necessarily part of the theory. Others, I hope, will investigate its application to more sombre subject matter.

"In the meantime, these paintings are presented not as models or great masterpieces, but as stepping stones on the road to Visualism."

### Currier & Ives Beat Picasso

To the casual observer, it's news when a Currier & Ives print sells for twice as much as a Picasso pastel, but that is precisely what happened at the Plaza Art Galleries a short time ago. Picasso's *Spanish Dancers*, from the collection of Mrs. Paulina Kahn of England brought \$680 at auction. Less than a week later, Currier & Ives' *Home for Thanksgiving* and *Rail Shooting on the Delaware*, from the estate of Mrs. James B. Clemens, brought \$1,500 and \$1,100 at the same auction house.

### William H. Clapp of Oakland Demonstrating Visualism



May 15, 1944



Portrait of Man Ray; GEORGE BIDDLE

## Biddle Shows Paintings and War Drawings

IN THE LARGEST exhibition gallery of the Associated American Artists Galleries are hung this month 34 paintings by George Biddle and in two adjoining rooms are pen drawings made under the War Department last year when Biddle was overseas correspondent for *Life* Magazine in Africa, Sicily and Italy. Accompanying the show is a resumé of Biddle's career as an artist and this is a considerable chronicle which includes the commission for fresco-murals in the Bibliothèque Nationale in Rio de Janeiro, done prior to his war assignment, and the news of a similar commission now for Mexico City.

In view of the romance attached to

these facts of Biddle's life as artist, it is with regret that we must report little or no reflection of it in the paintings which compose the present exhibition. One is at a loss to find those qualities which have gained for the artist the opportunities to make vital records and to paint imperishable murals.

He shows many small landscapes of Texas country and two of Brazil, scraggly little views of what must be a vast and exciting country; flower canvases that bear no mark of the Biddle hand upon them and are not even particularly good flower paintings; four figure paintings in which his mural technic is employed for certain pleasurable passages of flat color treatment but which, as easel paintings, give only a feeling of discomfort for the static and lifeless content of each. Helping matters immeasurably are five paintings of fish which will be acknowledged as technically brilliant renditions of silvery-scaled fat bodies lying prone upon a table.

The war drawings, many of which were reproduced in *Life* Magazine, have their moments—like the view of camels plowing, and two comic studies of squat Algerian Arabs lounging around. But most of these pen drawings are of hospitalized soldiers and civilians and of dead German and American soldiers lying where they fell.—M. R.

### Dissatisfied Artist

Alexander Archipenko, sculptor, this week mailed out a printed card announcing the Fall publication of an illustrated book, presumably of his own work, which he has titled "... That is Why I Request to Remove my Work from the Museum of Modern Art. ..." He solicits subscriptions, and states that the book will be translated into six languages.





October Morning: WILLIAM ZORACH

## Sculptor Zorach Shows Swift Watercolors

WILLIAM ZORACH is holding an exhibition of recent watercolors at the Downtown Gallery until May 27. Zorach, one of our foremost sculptors, is also an accomplished painter—both strings to his bow are important assets. His watercolors reveal his earlier discipline in abstract art and suggest, also, that he has "come through" cubism at some period and has profited by its emphasis on relations of forms and shapes. He employs washes of pure watercolor not in the splash and splatter fashion, but with definite control of pattern and design.

As all watercolors should be, these pictures are the record of a swift intense emotion, the reaction to a particular aspect of natural beauty set down in its appropriate tempo of linear and color patterns with particular skill in the play of broken planes of light. The artist wisely refrains from at-

tempting completeness of statement which so often destroys the peculiar delicacy and charm of this medium; he gives not so much realistic portraits of natural objects as vital patterns of them, escaping our casual, conventional impressions and giving us subtle perceptions of their real character. Seeing with the mind as much as with the eyes, he appears to find the idea of nature rather than particularized forms. This is especially apparent in both versions of *Popham Beach*.

From a group of twenty-three exhibits, it would be difficult to pick favorites, yet the diaphanous textures of atmosphere pierced by light in *October Morning*, the sharp patterns of *Drying Sails*, the feathery lightness of *The First Snow*, and the play of color in the water under a darkening sky in *Coming Storm* might well be noted.

—MARGARET BREUNING.

## National Serigraphers Open Annual Show

THE FOURTH ANNUAL EXHIBITION of the National Serigraph (perhaps, silk screen to you) Society is on view at the Norlyst Gallery. It is such a rewarding exhibition that no one should miss it, not alone because of its intrinsic merit, but further, because it is intensely interesting to see how the same process has been used for entirely diverse types of work. Original design and development of this medium are evidenced all along the line. But since that line is long, as 96 items are included in the showing, it is impossible to comment in as much detail as the group warrants.

The subject range is wide: landscapes, still lifes, figure pieces—in fact, the same variety of theme as one would find in any large group of paintings, each handled with an individual character that lends zest to every exhibit. If memory does not fail me, the first serigraphs were rather blatant in color and produced the effect of having been executed for commercial purposes. That stricture may now be

erased, for the freedom and subtlety combined of these prints puts them in the roster of fine arts and well up to the fore there.

It is rather invidious to select particular prints for approbation when so many merit such acclaim, but a few names should be recorded: Dora Kaminsky, Ruth Chaney, Richard Floethe, Frank Davidson, Robert Gwathmey, Mervin Jules, Henry Mark, Leonard Pytlak, Harry Sternberg, Pvt. Anthony Velonis whose work made especial impression for its freshness of invention and technical proficiency.

—MARGARET BREUNING.

### Art by the Wounded

Missouri's Springfield Art Museum is giving a full dress performance of the creative work done in the occupational therapy work shops of the U.S. Army O'Reilly General Hospital (see April 1 *DIGEST*). Convalescent soldiers from the far flung fighting fronts have contributed work in many media, produced with all manner of tools.

## N. A. Record

WITH THE PUBLICATION in two volumes of the National Academy Exhibition Record, 1826-1860, the New York Historical Society and Miss Bartlett Cowdry should receive the fervent blessings of all researchers in American art. Long a crying need, this record, compiled and indexed by Miss Cowdry, who was formerly registrar of the Brooklyn Museum, is full of invaluable reference material as well as countless entertaining and instructive facts.

During the 34-year period under consideration, 12,000 works by 1,300 artists were shown at the Academy galleries. Many of the artists and their paintings have passed into limbo, but about 500 of the works listed are immediately recognizable as being in this museum, that collection, or in current circulation.

It is interesting to note that one hundred years ago, artists were clearly labeled Professional and Amateur; the work of the latter, who were frequently patrons, was not for sale. The addresses of artists exhibiting over the years tells a tale: the slow trek up-town, and frequent excursions abroad to London, Paris, Rome, Florence and Dusseldorf.

Clergymen loomed large among collectors. The Reverend Elias L. Magoon bought many paintings abroad in a businesslike manner, and later sold the collection to Matthew Vassar to form the nucleus of the Vassar College museum. The 24 works from his collection that were exhibited at the Academy between 1836 and 1856 reflect the taste of the day: highly romantic with a certain amount of genteel snobishness. These included such titles as *Midsummer Under the Crescent Moon*, *Ruined Temple by Moonlight*, *Cropey's Evening at Paestum*, William Hart's *Age and Scenery of Macbeth*, William Holman Hunt's *The Earl of Essex's Drawing Room*, and *A Study Near Naples* (presumably a drawing) by writer John Ruskin.

Luman Reed, listed as an Honorary Member, Amateur, was the chief patron of William Mount. His collection was given to the New York Historical Society, and still constitutes an important segment of their Americana.

Since the early catalogues were compiled by amateurs, and sometimes in great haste, information is sometimes tantalizingly meagre, and the spelling of names a bit strange. Was *Fortitude*, by Delacroix of Paris, and loaned by the Rev. Magoon to the 1855 annual, from the brush of the French master? And where does Mrs. James J. Rosevelt (sic), who loaned Charlotte Deming's *Cabinet Portrait* to the 1856 exhibition, fit into the family tree of the Chief Executive?

We have an idea that a reprint is going to be necessary on these fascinating volumes, for only a limited edition of 300 copies (at \$5.00 for the set) are for sale. Also it is to be hoped that now the start has been made, subsequent volumes will appear documenting the Academy's later exhibitions.

—J. G.

### Change in Louisville

Catherine M. Grey has been appointed acting director of the J. B. Speed Memorial Museum in Louisville, Ky.

*The Art Digest*

## Rejected Youth

ONE OF THE SADDEST BLOWS to young talent ever dealt was swung by a jury of seven aesthetes last week when it sat in judgment upon submissions by artists under 35 to an "opportunity" show sponsored by Art of This Century.

The *DIGEST* carried the news of this invitation to young artists painting in the abstract or surrealist forms, with the belief that it was a *bona fide* search for young talent from all around the country. The artists thought so too, it seems, for 300 responded, 50 of them sending in from nearly as many states.

However, instead of extending a hand, the jury of seven, invited by the gallery, played a far more exciting game of "off with their heads." The heads they spared were the heads they knew; and they even raised the age limit to 40, as they sat, in order to get twenty-four exhibits they liked.

Of the 24 accepted, four were from out of town and, I believe, unknown to the jury. Of the remaining 20, eleven are well known to me as frequent exhibitors and no doubt the jury was acquainted with the work of still others. It was hard to get a ride in the elevator on opening day due to the downward traffic of rejected canvases.

I gather that Miss Guggenheim is very unhappy about the rejections—at least 20 of which she could have cried to keep. But this time, the jury wagged the gallery (although the gallery had two voting representatives). We don't want to scold Miss Guggenheim through her tears but the mistake is clearly hers in asking museum men to judge the work of young artists. Alfred Barr and James Thrall Soby might make good prize awardees, sitting as they do upon the pinnacles of the supposed highest court in matters of surrealism and abstraction—the directorships of the Museum of Modern Art. But what these gentlemen have never had is training in the judging of formative elements that make up the art of tomorrow, or even the art of this century.

It is clear from the assembled sad little show that this jury looked for duplications or reasonable facsimiles of the things they knew and therefore felt safe about. The whole effort became complete failure so far as sampling directions of young thought went. Back the pictures were sent when they didn't look like Miro, Braque, Matta, Calder or Dali, or unless, or also, they had been shown before at Art of This Century or similar place in New York.

There seems little point in describing the show as it hangs because it missed the target so wide that the whole thing can be called a default. What the Modern's men did, in effect, was to put a tourniquet on the blood stream by which they themselves will live or die.

It is bad enough to have the fashionable Museum of Modern Art run its own affairs with the use of mirrors up there in the Big House where it resides. But when it starts running down to the gate of the estate of all art, and turning away visitors it cannot identify, the gate keepers had better drop the cordiality and tend to their jobs themselves.—MAUDE RILEY.



*Caprice*: JEROME MYERS

## The Charm of Jerome Myers Lingers

AT THE Jerome Myers Gallery in Carnegie Hall, an exhibition of paintings is on view, by the late Jerome Myers, part of the larger collection which has recently been on tour. It is a well-chosen selection, illustrating different facets of this artist's work. *City Playground*, an Altman prize winner at the Academy, displays his gift of weaving all the disparate details of the playing children, the seated mothers, the buildings looming beyond the gates into a colorful tapestry. The gayety of these East Side children has nothing of the grimness of "social content," but a sensitive perception of the charm of childhood.

In *Caprice*, a procession of fantastically-costumed figures, the artist's gift of glowing color is fully realized in the luscious textures of the rich stuffs that possess a tactile beauty. This painting was awarded the Carnegie Prize at the Academy. *Myself in Costume* and *The*

*Artist's Wife* are both striking likenesses and good pictures. But, perhaps, such a scene as *Corner Mart* with its hurrying crowds and its investiture of an ordinary scene with vital interest is most characteristic of the artist's warm humanity and fine observation of the everyday life of the city streets.

—MARGARET BREUNING.

## "HONEST AMERICAN" Paintings by THOS. BIRCH



*An American Frigate off Gibraltar.*  
*An American Frigate in a Storm.*  
Pair of paintings on canvas, 12" x 16".  
Signed on stretchers—Thos. Birch.

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## Karl Knaths Disappoints

Karl Knaths is holding an exhibition of paintings at the New Art Circle, which indicate that his interest has turned entirely to abstractions. The rich flicker of color that distinguished his early canvases remains, as well as the strength of his design and latent poetry of conception in such paintings as *Ship Model*, *Decoy* and *Planes*.

Yet many of the canvases are disappointing in their conventional employment of abstract patterning; the witty comment formerly enlivening this artist's work and its earlier beauty of light and color fusing and separating are no longer apparent in these rather pedestrian works. Modulations of color and transitions of tone that previously gave so much life to his work seem to be forgotten, although there is no reason that abstractions should be less stimulating in color relations or association of forms.

—MARGARET BREUNING.

May 15, 1944



# Artist's Reproduction Rights: An Open Letter

By Samuel Golden

IN SPITE of every good intention, artists, museums and galleries have thus far failed to establish a standard policy which would protect their rightful interests in the reproduction of works of art. The issue has been raised from time to time but because of its many ramifications, and the varied interests involved, the kindest thing that can be said is that everybody has been muddling along. The time has come when the issue ought to be met squarely and every element of the problem thoroughly studied so that concerted action might be taken which will be wise and just and protect not only the artist but also the museum and the dealer. The purpose of this letter is to indicate briefly the nature of the problem, some of the factors to be considered, and to offer a few suggestions.

The author of a book or a magazine article invariably retains his interest in the reprint of his work. It is not at all uncommon for an author to receive payment from four or five sources after he has been paid for the original publication of his work. When an article is reprinted, included in a digest publication, used on the radio or transferred to the screen, the author is paid for each use of his material. Since that is so in the literary field, there is infinitely more reason why the same consideration should be granted to the artist. In a work of art the picture itself and the copyright are two totally distinct properties. Quite apart from the value in any form of reproduction, there is a value in the private enjoyment of a work of art.

Early in the Eighteenth Century the English Government enacted a copyright law in order to protect William Hogarth from publishers who were pirating his prints. After Hogarth's death, the law was amended in order to protect his widow, "to render more effectual the security" of Jane Hogarth's interest in the works created by her artist-husband. In the light of the varied uses that can be made of an artist's work today, it does not seem too visionary to suggest that the work of contemporary artists ought to enjoy at least as much protection as did that of Hogarth and his widow.

There is on the statute books of our country a copyright law intended to protect artists. The only trouble with it is that it follows the rather clumsy construction of the English law which makes it necessary for the artist "at the time of the first sale or disposal of his picture" to indicate on his bill of sale, or in some document, that he specifically reserves the copyright to all reproductions. Recently a test of this issue was made in the case of *Hovsep Pushman vs New York Graphic Society*. The Court of Appeals of the State of New York decided that when an artist sells a painting, which has not been copyrighted, in the absence of proof of a contrary intention, all the artist's property right in the painting goes to the purchaser; and if the artist gives the purchaser an unqualified bill of sale and expresses no intention to retain the right to make reproductions,

that right is transferred to the purchaser.

There is a hesitancy on the part of the artist and his dealer to raise the question of reproduction rights lest a sale be lost. That is why so many pictures go into public domain and publishers issue reproductions without compensating either artist or his agent. If there is no documentary proof reserving the artist's rights then the artist has lost all of his rights.

Museums ought to be vitally interested in this question because reproduction rights can represent a very considerable source of income through the years. It is a matter of regret that even among museums there exists no common ground regarding so simple a problem. While one or two museums have made it a practice to charge a reproduction fee, most of the museums in the country have allowed anybody to reproduce their possessions without paying anything. Certainly the income from reproduction rights could legitimately be used to good advantage by many museums who are constantly hampered in their educational and publishing projects because of insufficient funds.

When a museum acquires a painting by a living artist there may be good reasons why the artist ought to transfer his copyright privileges to the museum. Since museums outlive human beings, it seems only fair that the museum should control all the privileges inherent in the copyright provided that during the lifetime of the artist an equitable basis is established for the distribution of income from the reproduction of his picture. The example of the English Government might be emulated to afford like protection to the artist's widow. Such an arrangement would preclude the possibility of heirs or executors handicapping museums in the performance of their work.

In order to avoid ill-considered action, serious thought and study should be given to the various uses made of reproductions. An arbitrary program would not be fair because there are some types of reproductions which ought not to be handicapped by any financial barriers. There is a considerable difference between reproductions for educational, advertising and commercial purposes. A fair tax in one case would definitely be unjust in another. Nothing should be done which would interfere with the inclusion of an artist's work in a book concerned with Art. On the other hand, if an artist's pictures are used merely to take the place of commissioned illustrations then the artist ought to receive compensation. There can certainly be no reason why an artist should not be paid if his work is the basis of advertising material or a commercial product. There always seem to be ample funds to pay for paper, plates, printing and advertising agency commissions, yet the artist is expected to take his reward in "publicity." Unfortunately the artist's landlord and butcher refuse to be paid off with such spurious coin.

More reproductions will be published in the next five years than ever be-

fore because the people of this country are growing increasingly art conscious through the efforts of *Life* and other pictorial magazines. That is why the interests of the artists, the museums and the dealers ought to be fully explored immediately. After due consideration of every phase of the problem it will be a simple matter to establish a fair code of practice.

## Immediate Suggestions

Until a definite program has been established there are some things an artist can do immediately to protect his interests.

- (1) Place a copyright mark with your name on every picture. In the case of the *Washington Publishing Company Inc. vs Drew Pearson, Robert S. Allen and Van Rees Press Inc.*, the U. S. Supreme Court, on January 30, 1939, held that to have a valid copyright, all the artist would have to do is place the copyright mark, and his name, somewhere in the painting; that it is not necessary to send copies to the Copyright Office, nor pay any fees, until one decides to bring suit; only then, before starting suit, would copies have to be filed and the filing fee paid.
- (2) When you sell a picture indicate on your bill that you retain all reproduction rights.
- (3) Grant a separate license for any and every particular form of reproduction as it may be required. Do not lump all reproductions in one grant.

Full protection to galleries and dealers can be achieved by printing or typing in a line on the billhead reading: "All reproduction rights are reserved by the artist."

## Newark Buys Nine

The Newark Museum announces nine major acquisitions made during the first four months of 1944 through gifts or purchases from the several funds at the disposal of the Museum. The additions are:

*Willows, Salem*, by Maurice Prendergast, gift of the Arthur F. Egner Memorial Committee; *Portrait of John Flanagan*, by William MacMonnies, gift of John Hemming Fry; *Copper and Gold*, by Helen Watson Phelps, gift of Mrs. Isabel Phelps Peck; *Evening*, by Charles Burchfield, purchased through the Edward Weston Fund; *A Piece of My World*, by George Grosz, purchased through the Sophronia A. Anderson Bequest; *Swan Lake*, pastel by George Swanson; *Sunday in Harrison*, by Adolph Konrad; *Retrospection*, by Frede Vidar; all purchased through the Thomas L. Raymond Bequest; *Waiting*, by Isabel Bishop, gift of the Arthur F. Egner Memorial Committee.

## Closed for Alterations

The Museum of Modern Art closed its galleries, and members' penthouse on May 10 and discontinued its film programs on May 14, so that preparations for the 15th anniversary exhibition, "Art in Progress," might proceed unhindered. The big anniversary exhibition will fill all floors and opens at noon on May 24.





Young Mother: LEE RAMSDELL

## Lee Ramsdell Wins

THE FIFTY-YEAR-OLD Pen and Brush Club celebrated that anniversary by offering, for the first time, a one man show as the first award in their Members Show last December. It was won by Lee Ramsdell, who is currently showing 16 oils at the Club gallery.

Miss Ramsdell is a competent artist with a discerning eye for character. Her well modeled figure compositions are solidly constructed, and, in *Evening Edition* and *Bus Station*, convey the personality of people as well as that of an arrested moment in everyday life. *Young Mother*, the prize winning picture which also hung in the National Academy, contains an unusual amount of combined strength and sensitivity for so small and unpretentious a canvas. A good-humored touch of irony creeps into the dignified little figure approaching a row of shacks in *Nightfall*.

The back gallery is devoted to portraits by Bertha Fanning Taylor, who wrote art criticism for the *Paris Herald* during the '30s, and lectured at the Louvre for ten years. Mrs. Taylor's interests lie in what she calls the "modern decorative portrait." Her use of close color sequences often produces a pale effect akin to pastel.—J. G.

## Waldo Peirce

[Continued from page 9]

vases which merit attention, such as the *Fire at East Orrington*, with its lively movement and its gushing fire and smoke, or the handsome *Blackeyed Susans* with little sprays of Queen Anne's lace interspersed, making an imposing still life with an adorable kitten wandering at the foot of the big vase thrown in for *lagniappe*. *Siesta in the Barn* impresses one as somewhat of a stunt and an ably-executed one, while *The Cellist* with much of the arrangement of Augustus John's famous *Madame Suggia* does not come off well in comparison. It is as a whole a rewarding exhibition which no one should miss.

—MARGARET BREUNING

## Academy Street Blues

HERE'S an artist who, instead of squawking emptily about the conditions of resistance or remission he finds among existing art galleries, has opened one along the lines of his ideal, in his own home.

Laurence Woodman, primitive-abstractionist (according to his own confession) announced to us his intention to open at once at 686 Academy Street (Ft. Tryon Park), a gallery called "Autobiographic Paintings." In a large foyer and two apartment rooms (Apt. 34) a gallery has been born—right on the heels of a granddaughter being born to Mr. Woodman.

In his credo appear many rebel by-laws:

"We will buck Picasso imitation; will encourage adaptive connotation.

"Among the hangings in a given theme show will be scattered multiple unsigned paintings (which will be signed when a purchaser buys the picture—not the name—damn 'em!). This will be done to get the picture fairness from the broad(?) minded(?) critic(?) as well as the broad(?) minded(?) gallery-window-shopper.

"The pictures Woodman likes most (and can keep his clutches on) will hang here and there until critics 'get' them; as well as get used to them; or rid of them(!!) as in a morgue sort of

gallery (say the Metropolitan). But otherwise, we intend not to be bemorgued."

This rule of not signing before selling is also "to make our artists bear their own signatures sufficiently within their work." Also, an important consideration, "signatures often mar the landscape even if the artists' letters aren't an inch high like poor Eilshemius. Neglect made his too big."

The Autobiographic Paintings Gallery's first show (to May 31, hours 12 to 4 weekdays; Sat., Sun., 6-10 p.m.) will contain works by Laurence Woodman, Mary Fry, Rose Graubart and Oscar Weidhaas.—M. R.

## Artists See Purple

An original touch to this year's Independents show (see page 8) is a corner display box in which a cloth and plaster artist is painting a purple cow upon a canvas, his model, a papier maché cow, distinctly black and white. It bears a verse:

"When artists see a purple cow  
You see a black and white one.  
Then who's to tell you anyhow  
The wrong one from the right one."

We happen to know that the verse was written by Dean Guy Gayler Clark of the Cooper Union Art School.



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ROUAULT  
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BRAQUE  
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LAMOTTE  
VERTES  
DALI

MILLARD SHEET'S  
RUSSELL COWLES  
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CLARENCE HINKLE  
LOREN BARTON  
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## FIFTY-SEVENTH STREET IN REVIEW

By MAUDE RILEY

About a dozen artists are shown at Pinacotheca through May in a group I find far superior to the abstractions and surrealisms brought together with such pain by the Art of This Century. Jackson Pollock is the only artist found in both shows and his very large canvas at Pinacotheca is strong and brilliant enough in execution to act as center piece for some interesting things.

Two of the best Boris Margo paintings exhibited in quite a while are here. Both are watercolors. *Echo of Evening Chimes* is twilight color scrubbed down and deep dark shapes, lights and reflections filling the bottom of the picture. The other seems to have been built up to its symphonic harmonies with the use of disattached wood block printings over watercolor.

Byron Brown and Louis Schanker show original and seriously studied abstractions and Harari's *Airships and Boat Forms*, though airy and fanciful as can be, might have used gayer colors and given even more pleasure. George L. K. Morris shows one of his abstractions employing rim shadows and window blinds; Dan Harris entwined three yellow hoops entertainingly, Josef Scharl shows a fine gouache of *Flowers* and a landscape with whirling rising sun. Other exhibitors are: Model, Schnitzler, Kalois, de Kooning and Jean Morrison.

### Arthur K. D. Healy

Watercolors by the Vermont artist, Arthur K. D. Healy, are shown during May at the Macbeth Galleries. Healy grows increasingly strong and straight-away in his handling of landscape and street scenes. The pictures called *Wil-lows, Barn, and Gables* are the most direct and descriptive. More complicated subjects turn out less fortunately—one called *Evening* losing weight for the details and being also top heavy; and *Waterfall* looking far more like an accidental snow bank than like anything that ever had movement. A study of lacy, ice-laden trees is well handled and *Landscape*, though in pale Indian Summer colors, is interesting in its horizontal parallels that form unmistakably the character of Vermont country.

### Clay Bartlett

Clay Bartlett, also of Vermont, is showing (also) at the Macbeth Galleries. Since last we saw his paintings, Bartlett has become more interested in depicting particular places. But his previous interest in abstract treatment of subject serves him now in making these located scenes more pungent than a purely local-color interest could.

His oil paintings are bold in color and crisp in drawing. *Yellow Buildings in Key West, Lauderdale Street* and

*Beach Scene* are fairly sophisticated, while *Street in Marblehead* and *Southern Carnival* are cordial and enthusiastic embodiments of the place and moment he portrays. Nice thing about Bartlett is his changing mood, which can be seen in three pictures I would point out. *Gas Station* is severely industrial; *Old and New Rome* is lush and almost sentimental; *Hotel Fire* is an animated scene held in check by the simplicity of the color scheme—a merit attributable to his feeling for abstraction which is used here to good effect. For a wonderful riot of color, look to *Blue Lake*.

### Quintanilla Watercolors

Luis Quintanilla, the Spanish artist of whom we have heard little in recent years, is showing a series of watercolors at the Knoedler Galleries this month. His subject is clearly accompaniment to war. From the character of the hungry people he depicts in strangely beautiful and gentle way, I would judge he speaks of the Spanish Civil War—but of course that war is this one, too. The theme is hunger and degradation and silent grimness. Yet, between the purity of Quintanilla's stylization and the delicate coloration achieved by the use of wax crayon over watercolor wash for subtle modeling in remarkably delineated figures, he concludes by giving a sensation of pleasure, rather than wrath, to the beholder. A sweet sadness permeates the comments.

### Hariette Oliver

Hariette Oliver of Atlanta, Ga., now of Brooklyn Heights, paints abstractions with people in them. These bright and fanciful compositions are both entertaining and confusing. Too many forms or too many colors prevent the pictures from jelling, quite, although the subjects behind them sometimes give piquancy to the intended theme. *Eternal Enigma*, for instance, is man looking at woman with consternation in his eye and it has the appeal of originality and is the simplest of all the agitated canvases.

This first-time exhibitor is no doubt following her bent and when her forms become more surely resolved they may lead her safely out of the paths of Miro and Quirt, where she is at present rather bogged down. Exhibition at Norlyst through May 13.

### Howard Claney

Paintings by Howard Claney had a generous showing early in May at the Norlyst Galleries but with all the space occupied, the artist did not make himself felt as a personality nor could one grasp his likings or point of view. Subjects ranged wide but no wider than

WATERCOLORS Through May 27

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NEW

## May at Milch

THE MILCH GALLERIES for May have hung a group composed of fifteen Americans ranging from Homer to Helen Sawyer, which is a lot of ground to cover within so small a selection.

Young women by Abbott Thayer and J. Alden Weir, almost oddities nowadays, illustrate that suspension of direct concern with life or ideas which characterized the work of the most popular American painters in that generation. One may compare Weir's girl in muslin arranging pussy willows, with the recent painting by Jerry Farnsworth of a little girl dressing on a *Sunday Morning*, and feel the difference between the even-toned, unruffled and timeless conception of the one, and the urgent and momentarily aware attitude of the second.

Helen Sawyer also seizes the moment in her landscape, *Fishing Before the Storm*, one of the best paintings she has done. Sidney Laufman and Francis Speight painted particular places; while Maurice Sterne, who shows a *Night Temple Feast* in Bali, and Hobson Pittman, who paints the urge to hammock that comes with summer, both remove



*Sunday Morning: JERRY FARNSWORTH*

their presence from the scene and reconstruct it according to their separate lights. There is also a handsome Thomas Eakins, *The Coral Necklace*, an Inness winter moonlight scene, and paintings by Kroll, Hassam and Kayn.—M. R.

manners of painting. From old fashioned (the pink parasol, the bride) to daring (song of the river), to rugged in technique, then muralesque and then fanciful. Much energy is displayed and a will to be heard. But, as we said, the painter has yet to get right with himself.

### Lydia Modi

There are four portraits among the paintings of Lydia Modi hanging this month (to May 20) at the Artists Gallery. The one of herself is just the head of a big-eyed, dark-haired girl, framed to the ears. Two are of alert-faced young women placed in their canvases in an original manner and in one case with a daring combination of pink flowers on carmine red background. The other is of *Walter P. Lewisohn*, writer and photographer, whom the artist has shown informally at work and made quite a charming picture of it.

Of the several still lifes and flower bouquets shown, we admired most one called *The White Spray* for its well chosen, gentle colors. Two versions of *Mother and Child* are practically studies in bloneness and in them both, the use of grey backgrounds furthers the tenderness of their gold and pink coloration. This is a first show, and a nice one.

### Gay Views of Provincetown

During the first two weeks of May, the Ferargil Gallery's front room was animated by the tempera paintings of Charles Lloyd Heinz who lives and paints in Provincetown. The appealing qualities this gifted artist displays in his work are present in every one of

his pictures and so it is difficult to praise one ahead of another. All are alive with color and a warm and friendly feeling for the homey qualities of this Cape Cod town. Each is a well-rounded picture, full to the brim with the forms of houses, backyards, bright trees and fences, weathered wharfs and beached boats.

Heinz seldom looks to the sea and turns away from signs of industry. He finds beauty in an abandoned scow or a two-story clapboard house or a horror of an old yellow gingerbread dwelling. He paints with exuberance and his flashing brush, which brings many colors into each picture, seems also to give a separate soul to each spot he has elected to portray. After the immediate appeal each picture exerts, there seems to be plenty else on which to rely for long-time enjoyment.

### William H. Johnson

The artist, William H. Johnson, an American Negro, has travelled extensively, including Denmark, Sweden and Africa in his itinerary. He lives in New York and has taught art at the Harlem Art Center. We first saw his paintings about six years ago and the group of them shown early in May at the Wakefield Galleries gave witness to the fact that his style had settled at that time and is now merely a refinement of the form.

In poster-like flat colors and caricatured figures and objects, Johnson paints the life of his race. Jitterbugs, and a burnt-out family, are treated in the same way as John Brown and

[Please turn to page 27]

## PETER MILLER

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WATERCOLORS FROM HONOLULU

THROUGH MAY 20

## MORTON GALLERIES

222 Central Park South

BUY  
WAR BONDS  
AND  
STAMPS

SCULPTURE AND SCULPTURED JEWELS

BY **MARIA**

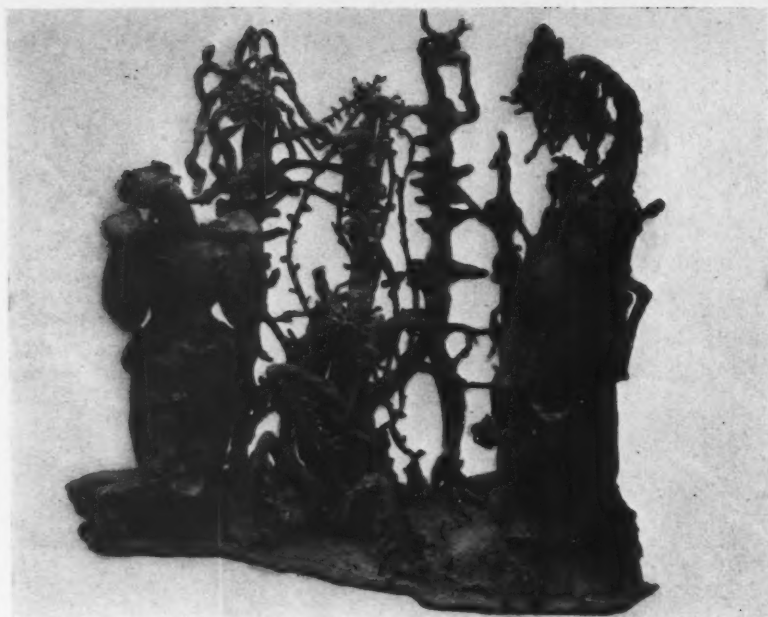
— Through May 29 —

VALENTINE GALLERY

55 East 57 Street

Street





Macumba: MARIA MARTINS

## Maria Martins Sculpts Primordial Myths

SCULPTURES AND SCULPTURED JEWELS by Maria are on view at the Valentine Gallery until May 27. The technical performance is so astonishing that one is obliged to consider it first. The work is all in *cire perdue*, a highly involved process ordinarily employed for small, solid figures, but here used for large pieces developed in highly elaborated reticulations of decorative detail. It seems impossible that these metal filigrees have survived all the involvements of wax modeling, plaster coating, melting of the original wax model and final chiseling away of the plaster mold to emerge in such intricacies of interwoven, openwork designs. Since the themes are concerned with the magic and *diablerie* of old myths, perhaps some magical power has been granted the artist—there is no other way of ac-

counting for the possibility of such impossible work.

Using the old legends of her country (Maria Martins is the wife of the Brazilian Ambassador) she has found concrete forms to embody the mystical beliefs of a primitive age which still linger in the modern world. The sea spirit, *Passagarda*, turning from mermaid into human form; the goddess of fertility, *Uirapiru*; or *Macumba*, a double metamorphosis where the mortal turns into a tree and a tree becomes a human being, are like echoes of folk lore and primordial myths found throughout the world. Yet the translation of these legends is completely in the artist's own ideology in which she endows vague figures of obscure significance with the aspect of their more than mortal powers. They seem to be-

come not so much figments of imagination, but rather actual embodiments of occult forces that control the destinies of man.

This effect is increased by the latent diabolism of all the natural forms in which they are interwoven—a tree is a sorcerer's wand, a vine a symbol of captivity that enmeshes its victims. As for the terrible serpent, *Cobre Grande*, that is evil incarnate.

Yet through the artist's skill, these terrifying fantasies become decorative designs that are highly effective. At first some of them present a confusing intricacy, but on longer viewing, they resolve into completeness of balanced expression.

The large pieces of jewelry, gold set with semi-precious stones, are handsome designs, but of such magnificence that an ordinary mortal would scarcely dare to wear one.

—MARGARET BREUNING

## Maud Oakes Knows Indians

An extraordinary story of application and devotion is unfolded this month at the Willard Galleries where paintings of Navaho myths by Maud Oakes are on view. In 1940, Miss Oakes received from the Old Dominion Foundation of Washington D. C., a fellowship to study the Indians on the reservations of New Mexico and Arizona. She spent three years in their midst, gaining their confidence and admiration until she had learned the meanings of their myths, their curative rites, and their medicine lore.

Starting with some knowledge of the *Navaho Creation Myth*, the artist made paintings of *The Five Worlds* (life began with insects in the first world and evolved upward through two more stratas of existence and in the fourth, man and woman were created out of two ears of corn); of the *Creation of the Seven Holy Mountains* and of the *Birth of Changing Woman* (woman was found on a mountain top born of Darkness and Dawn). So clear and correct were her paintings that the old chieftains nodded and were won over to the curly haired blue-eyed young woman who had come to live among them.—M. R.

## Benton Stays West

Earlier in the season it was bruited about 57th Street that Thomas Benton was about to desert Missouri for the effete East. Now it seems that Benton has changed his plan, if he ever had one, and will remain in the West. Here is how the famous American-Scener explained it to Leonard Lyons, New York *Post* columnist:

"This is my country, and it does furnish the material and the tone of my work. I have made up my mind to keep my feet in the dirt, even if I do it in loneliness. Coming back across the State, with the green of the Winter wheat and the pink of peach blossoms, I found a dozen pictures. Missouri's outline, from cotton in the South to wheat on the Northwest prairies, touches about everything I'll ever have to say as an artist. I do not believe I'd be a better artist in the East. And I might be a worse one."

[Now turn to page 4]

**PIERRE  
MATISSE**

41 EAST 57th STREET

**MIRO**

EXHIBITION

NEW YORK

THRU MAY

**E. & A. Silberman Galleries**

PAINTINGS—OBJECTS OF ART

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New York, N. Y.

**BRUMMER GALLERY**

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NEW YORK

## Coty Sponsors War Fashions

FASHION SHOWS, unless sifted through the eyes of painters and sculptors, aren't usually within the province of fine arts museums. Probably the Metropolitan started it a couple of years ago with their *Renaissance in Fashion*, wherein the creations of modern designers stood side by side with their earlier inspirations. At any rate, an exhibition of feminine adornment "in the goods," assembled by the Museum of Costume Art and sponsored by Coty, is now making a circuit of six museums in one month stands.

*Fashions of American Wars* sets out to prove that when men grab their muskets or Garand rifles and ride away on chargers or in jeeps, the women dress up. Two life sized figures in portable settings illustrate this feminine instinct for decorating their persons in each of the seven wars of our national history.

Dashing elegance and formality struck the keynote of Revolutionary War costumes. The slim Empire silhouettes of the War of 1812 were fashioned out of native manufactured materials because the British Navy was interfering with importations. More elegance was in evidence during the Mexican war—this time of the demure variety. A military note was added to the costumes of the Civil War, and women started to do mens' jobs—"without, however, relinquishing hoopskirts." The Museum of Costume Art further notes that even if today's scientifically fed, athletic maid could get into a Civil War dress, she certainly wouldn't be able to fasten it, so much has the American figure changed.

Lines disappeared in a mass of frou-frou, feather boas and dust ruffles during the Spanish-American War; nor, in spite of the introduction of women's uniforms, were they much better with the peg-top skirts and rhinestone sparkle of World War I. The ensembles of World War II are the winners of the American Fashion Critics awards for 1942 and 1943. In current fashion is the vertical silhouette and multi-colored paillettes of 1812, the chignon hair style and snood of 1864, with the glittering rhinestones of 1916 replaced by equally glittering sequins for the evening.

The exhibition, which has already been shown at the Cleveland Museum, the Minneapolis Institute of Arts and the Detroit Institute of Fine Arts, will be on view at the Kansas City Museum throughout May. It travels to the Dallas Museum for June, and completes its journeys at the Carnegie Institute in July.—J. G.

## Personages Preserved in Wax

DURING the month of May, the Syracuse Museum of Fine Arts is featuring an exhibition of antique and modern wax miniatures. According to Director Anna Wethrill Olmsted, "There have been very semi-occasional exhibits of old wax miniatures—and Miss Ethel Mundy of Syracuse who revived the lost art has had many one-man shows, both in this country and in London. But this is the first time anywhere that a loan exhibition has been assembled showing the evolution of work in wax from earliest times to the present."

These delicate little plaques and figures, dating back to an Egyptian head done in 700 B.C., are too fragile to be trusted to impersonal methods of travel, and every antique piece for the exhibition was collected by hand.

This rare art was a favorite with Greek sculptors, and rose to popular heights during the Renaissance. Vasari said that Alfonso Lombardi of Ferrara "was accustomed to make vast numbers of portraits from life in small medallions for different noblemen and gentlemen of his native city."

Certainly a galaxy of noblemen and women as well as monarchs of many periods and countries are in evidence in the Syracuse showing. There is Henry II of Valois, Cosimo II de Medici (probably cast from the original wax in the Uffizi Gallery) and his wife Maria Maddalena of Austria; Caterina de Medici, in colored jeweled wax; and Popes Leo X and Pius VI. Portraits of Carl XI, Carl XII, and Christina, daughter of Gustave II—all of Sweden—and King Sigismund of Poland were executed by Santerelli in the 18th century. Old portraits of English notables include Shakespeare, Milton, George II, the Duchess of Marlborough, and the Duke of Wellington; Napoleon, the King of Naples, Marquise de Lafayette, and the Duchesse de la Rouchefoucauld are representative of the French.

Among Miss Mundy's group of 14 modern portraits is a sensitive medallion head in low relief of Queen Elizabeth of England. Three pieces by Mexican Luis Hidalgo, whose grandfather worked in wax in Spain, are also included.—J. G.

## KENDE GALLERIES of GIMBEL BROTHERS

at the

**JAY GOULD MANSION**  
579 FIFTH AVENUE AT 47TH

**PUBLIC AUCTION SALE**  
**MAY 19th AT 8 P.M.**

## Important Paintings

by

**OLD MASTERS**  
**and Other Artists**

From the

**RICHARD SEMMEL**  
**ESTHER LOUISE PALMER**

*And Other Collections*

The Catalogue includes works given to such famous masters as Raphael (a Predella "Ordination of St. Augustine," certified by Dr. W. Suida); Schiavone ("Presentation of the Infant Christ in The Temple"); Titian ("Portrait of a Procurator"); Preti ("Caleb and His Emissaries"); and others.

Also examples of Guardi, Master of The St. Magdalene Legend, Weenix, Van Ostade, Cuyp, Herring, Cropsey, Blakelock, Rembrandt Peale, Van Buren, Schreyvogel, Utrillo and Ziem, constituting a widely varied group of attractive paintings of many schools.

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**ATTRIBUTED TO VAN RAVESTEYN**

**EXHIBITION FROM MAY 15**

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Stone Bodhisattva: T'ANG  
In Yamanaka Sale

## Yamanaka Liquidated

ON THE MORNING of December 8, 1941, the Fifth Avenue entrance of the Japanese firm, Yamanaka and Company, was locked. A large sign in the window announced that the store was closed by order of the Alien Property Custodian. A few weeks later it was reopened, and has operated since under the supervision of this office. Beginning on May 24, and continuing at intervals and in three parts through the end of June, the entire remaining stock of the New York store (which was merged earlier with that of the Boston and Bar Harbor branches); with additions from the Chicago store will be sold at auction at the Parke-Bernet Galleries.

Founded 200 years ago as a small curio shop in Yokohama, seven generations of Yamanakas have owned an ever-expanding business, said, latterly, to have had an influential position with successive Japanese governments. At the time of Pearl Harbor they operated four stores in this country, had a large collection of Chinese antiquities.

Part I of the forthcoming sale, scheduled for the afternoons of May 24, 25, 26 and 27, consists of early Oriental sculptures and bronzes, Chinese pottery and porcelains, Chinese jade and coral carvings, screens, lamps, Chinese paintings, and cultured pearl necklaces.

Archaic Chinese bronzes date from the Chou (1129-249 B.C.) to the Sung dynasty, and include sacrificial vessels, weapons, and mirrors. Among the Sui, T'ang and Sung dynasty stone carvings are specimens from the T'ien Lung-shan and Yun Kang caves. Early Chinese ceramics include Tz'u Chou ware, celadons, animal and figurine mortuary statuettes in terra cotta, as well as

vases and household vessels dating from the Han (206 B.C.-220 A.D.) period.

Outstanding among the later porcelains are *famille verte* temple vases and a *sang de boeuf* baluster vase, both K'ang Hsi; Yung Ch'eng single color, and a pair of Imperial bleu-rose decorated vases. For the jade fancier there is everything from archaic ritual pieces to a (comparatively) late Imperial white jade pagoda *koro* with *feng-huang* bird handles. Rare Chinese paintings include a pair of T'ang Bodhisattvas and several portraits of Ming dignitaries.

The exhibition will be from May 20.

## Auction Calendar

May 17, 18, 19 and 20, Wednesday through Saturday afternoons, Parke-Bernet Galleries: Collection of the late Mrs. J. Amory Haskell. Part II: Americana. Similar in character to Part I, the sale includes American 18th century furniture of Philadelphia, Chippendale, and Duncan Phyfe examples, Paintings, Currier and Ives prints, Glass, Oriental Lowestoft Porcelain, Staffordshire and Liverpool ware. Books on art and architecture. Now on exhibition.

May 19, Friday evening, Kende Galleries, J. Gould Mansion Annex; Richard Semmel, others: Paintings. Predella painting by Raphael, *Ordination of Saint Augustine*. Also *Presentation of the Infant Christ in the Temple* by Schiavone; *Portrait of the Procurator* by Titian; *Caleb and his Emissaries* by Matteo Preti. 19th century paintings include work by Cropsey, Blakelock, Zeim, others. Exhibition from May 15.

May 23, Tuesday evening, Parke-Bernet Galleries: Collection of Chauncey and Bruce Borland, others: Etchings and Engravings. Work by old and modern masters including Dürer, Rembrandt, Van Leyden, Whistler, Griegs, Lem Bone, Meyron, others. Exhibition from May 17.

May 24, Wednesday evening, Parke-Bernet Galleries: Paintings from various owners. Work by old and modern masters, including Corot, Longhi, Del Garbo, Romney, Constable, Bonger, Gauguin, and Derain. Exhibition from May 20.

May 24, 25, 26, and 27, Wednesday through Saturday afternoons, Parke-Bernet Galleries: Yamanaka & Co., Part I, Graeco-Buddhist, Cambodian, Siamese and Chinese sculptures and bronzes, Chinese porcelains and pottery, Jade and coral carvings, Pearl necklaces, Chinese paintings, Lamps and screens. Exhibition from May 20.

June 1 and 2, Thursday and Friday afternoons, Parke-Bernet Galleries; Turnovsky et al: Furniture and Decorations. English and other furniture and decorations. Continental and Georgian silver. Rugs, Engravings, color prints and paintings. Exhibition from May 27.

## The Auction Mart

Appearing in order are the name of the artist, the title, the name of the sale, the buyer (if any announced), and the price. P-A indicates the Plaza Art Galleries; P-B stands for Parke-Bernet Galleries; and K indicates Kende Galleries.

### Paintings

Lawrence: *Miss Sarah Siddons* (P-B, Midwestern Educational Institution) Anton Rost ..... \$4,500  
Corot: *La Vache et sa Gardienne* (P-B, Midwestern Educational Institution) H. E. Russell, Agt. .... 3,800  
Monet: *L'Eglise sur la Falaise* (P-B, Midwestern Educational Institution) John Whitney ..... 3,500  
Nattier: *La Baronne de Fontettes* (P-B, Midwestern Educational Institution) Charles Helmich, Agt. .... 3,200  
Il Francia: *The Marriage of Saint Catherine* (P-B, Midwestern Educational Institution) H. E. Russell, Agt. .... 2,900  
Monet: *Leon Feltier* (P-B, Midwestern Educational Institution) Jacques Helft ..... 2,800  
French School: *Demoiselle Philippe le Clerc* (P-B, Chambers) Wildenstein & Co. .... 1,800  
Lagrenée: *The Judgment of Paris* (P-B, Chambers) L. J. Marion, Agt. .... 1,400  
Del Mazo-Martinez: *D. Elena Fernandez de Cordova* (P-B, Chambers) Richard Zinser ..... 1,100  
Picasso: *Spanish Dancers*, pastel (P. Kahn) ..... 600

### Prints

Currier & Ives: *Home For Thanksgiving* (P. Steers) ..... \$1,500  
Currier & Ives: *Rail Shooting on the Delaware* (P. Steers) ..... 1,100

The Art Digest



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The Ordination of St. Augustine: RAPHAEL

## Old Masters Featured at Gould Mansion

IN AN EVENING SALE at the Jay Gould Mansion on May 19, the Kende Galleries are highlighting a rare predella painting by Raphael.

This predella, *The Ordination of Saint Augustine*, which was expertized by Professor William S. Suida, is from the collection of Richard Semmel. It is supposed to belong to a series of five, two of which, depicting scenes from the life of Saint Nicholas of Tolentino, are in the Detroit Institute of Art. The other two, also representing scenes from the life of Saint Augustine, are in the collection of Baron Edgardo Lazzaroni in Rome. They were recognized as the work of Raphael by Senator Adolfo Venturi, and published as such in *L'Arte* in 1940. The treatment in the three Saint Augustine subjects is similar.

Professor Suida says: "There can hardly be any doubt regarding the chronological order of these predella tablets. They were certainly executed somewhat earlier than the predella pictures in the Vatican which belong to the altarpiece of the *Coronation of Mary*

of 1503. It is also very interesting to look back and make comparisons with the predella of Perugino in Fano (completed in 1497). It can easily be seen that the Augustine predella stands chronologically between the two and must be given to the young Raphael. This brings the date near to 1500."

The painting was formerly in the Albertini collection in Pistoria, subsequently belonged to A. H. Peto, Colonel Towneley (1882), and Lady Grossley before it was acquired by Mr. Semmel.

Other paintings scheduled for this sale are *Presentation of the Infant Christ in the Temple* by Schiavone, *Portrait of the Procurator* by Titian, *Madonna and Child* by the Master of the Legend of Saint Magdalen, and *Caleb and his Emissaries* by Mattea Preti.

Among the 19th century American canvases included are two Hudson River scenes by Cropsey, work by Blakelock, and an unusual piece of Americana, *Portrait of a Statesman* by onetime President Martin Van Buren, who painted as a hobby in his youth.

## Prices on the European Art Mart

IN THE REALM OF OLD MASTERS, a van Ruisdael representation of an old village inn, before which stand carriages with horsemen, brought \$3,360 at a London auction recently. A *Flower Piece in a Glass Vase*, painted on copper and ascribed to Brueghel, sold for \$1,470. A similar bid was made for a *Portrait of George IV when Prince of Wales*, in blue coat and yellow vest, by Hoppner; an oval miniature by Gainsborough (6 in. by 4½ in.) of *Lady Mulgrave*, fetched \$840. A *Jewish Merchant* on a panel, attributed to Rembrandt, \$1,092. A panel by J. van Goyen of a river scene with a ferry boat, signed with initials and dated 1640, was sold for \$460.

Two fine racing pictures which George Stubbs painted for Lord Bolingbroke in 1765 and which remained in the family, were recently sold at Christie's for \$17,640 each, probably the highest price ever paid for two of Stubbs' paintings.

*The Mare's Plate, Newmarket*, by J. Wootton, sold for \$672.

AMSTERDAM: At Frederick Muller & Company, the first auction of spring has taken place. In addition to numerous objects of art, about 500 oil paintings from native collections and bequests were offered in the market. They were for the most part by Dutch artists. Among the older painters were van Goyen, J. M. Molenaar, Moreelse and Jan Steen. No prices have yet reached us.

BRUSSELS: The first auction of the season held in the Elizabeth Gallery showed a new upward trend in prices, in contradistinction to the summer past. The interest for smaller painters of the Romantic period continues.

PARIS: At the Hotel Drouot, two Gobelins from the time of Louis XIV achieved \$16,000. For a landscape by Boudin, \$4000 was paid. A Braque from the André Lhote collection fetched \$1,260; a Picasso, \$1,050.—R. B.

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### PART I

## Public Auction Sale

May 24, 25, 26 and 27 at 2  
EXHIBITION FROM MAY 20

ART LIBRARY . . . Books on  
Chinese and Japanese Arts  
and Crafts, mainly in  
Japanese. Sale June 6 and 7.  
Exhibition from May 29

### PARTS II AND III

Sale June 14, 15 and 16 at 10:15  
and 2 . . . Exh. from June 9

Sale June 28, 29 and 30 at 10:15  
and 2 . . . Exh. from June 23

## Exhibition and Sale

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50c each. Parts II and III  
50c each.

May 15, 1944

## Do They Advance?

DR. WILLIAM R. VALENTINER, famous as an authority on the old masters, recently turned his discriminating eye on the contemporary field and personally picked 105 paintings for exhibition in his Detroit Institute of Arts. Under the title "Advance Trends in Contemporary American Art," Director Valentiner selected: Darrel Austin, Milton Avery, Harry Bertoia, John Carroll, Lyonel Feininger, Lee Gatch, Morris Graves, Marsden Hartley, Karl Knaths, Dan Lutz, Loren MacIver, John Marin, George L. K. Morris, Horace Pippin, Clayton S. Price, Fernando Puma, Abraham Rattner, Louis Schanker, Mark Tobey, Max Weber and Arthur Dove. It reads like a Museum of Modern Art preview. On the strength of the excitement created locally, the *DIGEST* asked Charles Culver, Michigan artist, to review the exhibition. Here are Mr. Culver's reactions:

By Charles Culver

"Advance Trends" strikes me as an unfortunate title for non-objective and expressionist work. It tends to start off a battle between objective and non-objective art again when there is actually no quarrel between them and no choice is to be taken. The one characteristic in common with all the great work of the past is noble design. It is this quality more than any other that distinguishes great from mediocre art. Modern painting of importance, whether objective or non-objective, does not lack it, and design is a basis for appraisal of work of all schools of art. The differences between schools are mainly of treatment.

Darrel Austin's dreamy pictures are

inventive, and they have a fine surface variety, but his designs are no more compelling or important than commercial art pieces that appear in the smart magazines. I would like to own one of them, but if I did I wouldn't believe I owned a great painting.

Feininger is always a designer, always an original artist and colorist. I have yet to see one of his pictures that was not a good one. His work has well-defined limitations, but working carefully within them he is a real master. John Marin's group scarcely does him justice.

John Carroll's exhibits also let him down, but maybe in his case it was his own fault. Two oils, *Portrait of Alexander Brook* and *Landscape*, viewed from ten yards distance are black and colorless. The head of Brook itself, though, is fine. Carroll, considered radical here in Michigan, is definitely the conservative in this present show.

The Max Weber pictures, contrary to those of Marin and Carroll, give an excellent presentation of his general work. Here Weber is seen at his latest and best as well as in past periods.

The group I probably enjoyed the most was Morris Graves'. His watercolors of birds, insects and larvae are painted with dark insight. His birds are terrified, or watchful, or dead, or dying, or merely waiting. As paintings the pictures are fine in color, sensitive and very original in treatment. Graves is only 34 years old. Harry Bertoia is even younger—28. Bertoia has something called *Three Cosmic Compositions*. Something he saw under a microscope no doubt. Good, though, in a precious sort of way.

I could hardly believe my eyes when I saw the *Little Christmas Picture* by

Loren MacIver. It looks like something you'd pick up in a novelty shop, or a Christmas card design for someone who didn't care very much.

Undoubtedly the most beautiful pictures in the exhibition are those by Lee Gatch. Wonderful and warm color-arrangements and handsome designs.

For sheer brilliance—the sort one finds in stained-glass windows, Abraham Rattner's pictures are perhaps the most impressive. These are good designs, and authoritative and solid painting. The color is so rich that it looks like there is a light behind, showing through. And in contrast to the high color of the Rattners was the intriguing gray work of Mark Tobey. Tobey's amazing pictures make you stand for a long while picking out all the little stuff he has put in. Fine painting and most original. Rather difficult to appraise, but without thinking about it I like it.

Horace Pippin's pictures are the strongest and most brilliant "Primitive" work I've ever seen. It is very intense in both pattern and color and is created out of natural talents rather than schooling or anything resembling formal training.

While I'd like to end this review on a happy note, the way it comes out I end with Marsden Hartley. He too worked for brilliant effects, but his color is as garish and raw as advertising bill-boards. His designs are bold but they are not very good. The work strikes me as being more noisy than tremendous. In spite of all the pretentious vigor of these paintings there is in some of them uncertainty of treatment, repression and indecision.

Last issue the prices in the Winsor & Newton ad were incorrect. Below are correct prices.

For over a century WINSOR & NEWTON has made available to the world the finest oil colours that money can buy. Today these beautiful colours, unequalled in brilliance, transparency and durability, are still priced most reasonably at **45¢** for series 1 colours  
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# THE FIELD OF AMERICAN ART EDUCATION

## Summer Art Schools

THE CAPE ANN ART SCHOOL at Rockport Massachusetts, is entering its tenth year. Looking back over a decade of solid accomplishment, Director William McNulty sees much to be proud of. During that period the school has had students from Johannesburg, South Africa, Buenos Aires, Honolulu, Canada, Mexico, and nearly every state in the union. They have ranged from college presidents to truck drivers. Two have won Guggenheim Fellowships, one a Carnegie prize, and many are now exhibiting with top flight galleries.

The stated aim of the school has always been to maintain and develop the individuality of new talent. The fact that one former student now shows with the Perls Gallery, another with the Macbeth Gallery, and still another with the Julien Levy Gallery, attests to the accomplishment of that principle. Many ex-students with the armed services have had their training put to use by the government.

McNulty writes: "We feel a little proud to have had a part in the moulding of this talent, and had made plans for expansion of the school, but these have been set aside for the duration. I would like to send greetings through the *Digest* to former students and those in the armed services, and regret that I am not young enough to be by their sides."

This summer Louis Bosa will be associated with the school, which opens the beginning of July and continues through August.

Mills College, in Oakland, California, is compressing its usual six weeks summer session into five this year, with the aid of a six-day week. Painter William A. Gaw, who is again chairman of the Creative Art Workshop, will be assisted by craft worker F. Carlton Ball, and watercolorist Dong Kingman. Dr. Alfred Newmeyer will teach Art History.

Classes for children will be featured with Virginia Templeman, of the California School of Fine Arts in San Francisco, as instructor. Ilse Schultz will hold

classes in basic crafts, Bernice Band Darley in weaving, and Beth Stein in ceramics.

Tall Timbers Art Colony, situated in a mountain farm that overlooks Lake Minnesquam and the pine forests of New Hampshire, offers much latitude to students as to their method of working. Basic courses stress the principles of rhythm, tension, form, space, etc., which are applicable to progressive and conventional painting alike.

Artists live in the main farmhouse and adjoining cottages, work in the large barn studio. The surrounding landscape, farm activities, local types and architecture, logging operations and water scenes in nearby Laconia provide ample interesting subject matter. Varied recreational activities include swimming and horseback riding.

Ox-Bow (the summer school of painting of the Chicago Art Institute at Saugatuck, Michigan, not The Incident) has announced some lively plans for this, its 34th year. Newly appointed director Francis Chapin writes that the photography and crafts departments have been strengthened, the latter again under the direction of Elsa Ulbricht, nationally known designer.

Max Kahn, prize winning printmaker, will start lithography classes on June 26, assisted by his wife, Eleanor Coen, who specializes in color prints. The popular system of visiting instructors will

be continued, with figure and landscape classes directed by Robert von Neumann and Malcolm Hackett at the opening of the ten-week term. Thereafter Carlos Lopez will join the staff, on the completion of a war art assignment, as will George Buehr and Dan Lutz, who returns after two years.

Ox-Bow, situated on 100 acres of deeply wooded duneland near Lake Michigan, has long been a favorite with both landscape and figure painters.

There would seem to be never an idle moment in the life of busy Josef Albers. Before the opening of the Summer Art Institute which he directs at Black Mountain College, Albers will conduct a course at the Lowthorpe School in Groton, Massachusetts. From June 19 to July 14, his classes in design, color and freehand drawing will be tailored to fit the needs of teachers or students planning to specialize in some field of design.

On May 20, William Fisher will start his 6th season of outdoor painting classes. Within the relatively small area prescribed by gas rationing—largely in Bergen County—Fisher provides his students with bracken brakes, Revolutionary farms, ferries, fields and streams for painting subjects. Groups will be met by a station-wagon at the New Jersey end of the George Washington Bridge at 10 a.m. on Sundays and Wednesdays, and at 2 p.m. on Saturdays.

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## Fresh Air From California

Apropos the American-British art exhibition, now at Budworth awaiting shipment to England, John Garth, art critic of *The Argonaut*, San Francisco paper, writes: "We can fully understand how artists might feel about shipping their latest and best works so far from home, as a purely gratuitous gesture, so far from the markets they depend upon. As the 'cost' of such a project never includes one cent to any artist whose works are used and shown, the average self-supporting artist simply cannot afford participation. Odd, is it not, that the only man in the whole transaction who is never paid anything at all is the one man without whose work there would be no exhibition in the first place.

"Artists engaged in so important a cultural project as this should be compensated, at least to the point where they can afford to release their very best work. The cost of just one wrecked bomber would handsomely finance the artists' part of all this.

"If this art exhibition is worthy to represent officially the culture of America before the world, the artists themselves should be accorded financial recognition commensurate with the social and cultural service they perform."

### Durand-Ruel Bought Them, Too

Billed as "Three French Impressionists," an exhibition of paintings by three French artists who came almost a generation after Pissarro, Sisley and Monet, are shown at the Niveau Galleries. Albert André was discovered by Durand-Ruel at the Salon des Indépendants in Paris in 1894 and the collector bought him up, as it were. The other two, Gustave Loiseau and Maxime Maufra, were championed in the press at that time and all three enjoy popularity today among European collectors. Only André is still living. He uses the simplest color and makes his effects with patterns and accentuated solid shadows. Loiseau used broken color, inclining toward purples and blues. Maufra composed his pictures with less balance than the other two, but paid more attention to dramatic qualities in his port scenes.

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## 57th Street in Review

[Continued from page 19]

other historical characters. But they are not childish, these stylized and colorful placards. No one ever called an Egyptian fresco childish and there is something of like conventionality in his treatment of themes concerning his own people.

Joseph Meierhans

Abstractions by Joseph Meierhans made with colored blackboard chalk and watercolor will be shown at the Artists Gallery from May 22 to June 10. The artist uses no set symbols nor do the same shapes repeat in his pictures. The use of whitish opaque paint, applied with a wide wet brush over the brightly colored chalky shapes, gives a painterly effect. Part of the charm of these arrangements is the three dimensional suggestion which comes into certain of them.

Arthur Emptage

Arthur Emptage seems to have set himself the task of painting the starkest possible pictures with the minimum of life going on in them. He shows empty crossroads, a section of highway, an isolated tree, so meagre in communicative qualities one wonders if this is to be a new style in art—one which reverses the doctrine that artists paint to show one more than can be seen with the eyes or felt with the heart.

Arizona Desert

The collection of watercolors by Laura J. A. Neese showing at the Newhouse Galleries thru May 27, appears to have been done at one sitting, as it were, although we do not suggest that such would be physically possible. But the continuity is not broken as she turns from one view of tall cactus and distant lavender hills to another of the same. And sage brush in sand, cottonwood trees and flat valley roads run on in the well-known subtly-colored harmony of this vast Arizona desert country. Miss Neese is not tempted to exaggerate any of these scenes—not even Paradise Valley nor Superstition Mountain. She is not a professional painter and this is her first show. Altogether, it is a commendable affair.

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## Art Is Never Out

We are in receipt of congratulatory words from Maud Miller Hoffmaster who is Chairman of the Fine Arts, Michigan Federation of Women's Clubs. These kind words are inspired by our efforts in these columns in behalf of our artists.

Such praise from Mrs. Miller is praise indeed, for she is loaded with ideas and is quite articulate with them. Some of her observations are particularly interesting and pat at this time, because one of our Chapter heads who threw herself so completely and literally into the war effort, became possessed of the idea that art was something which should be abandoned for the time being and announced "Art is out for the duration."

We wish we had space for all of Mrs. Miller's statements but our readers will be enlightened by some of them, for she tells how very important the artist is in all this fight. Says she:

"Before a plane can be built, before the first hour of work is put on the manufacture of it, an artist has to work more than 72,000 hours to make drawings for that plane.

"More than 22,000 drawings have been made to improve the B-25 since it bombed Tokio.

"Before the keel of a battleship can be laid, there has to be seventeen tons of drawings made.

"An artist has to draw the designs for everything the soldier wears from his helmet to his shoes, and the guns and knives he uses to protect himself. The artist has to draw the designs for every bolt and burr and cog in every piece of machinery used to win this war whether it is in the battlefield, in the factory, or on the farm, or, yes, even in your home.

"An army officer told me they had to have artists in the training camps to make drawings of every part of anything the soldier may use so that he can study them and know at a glance, *swiftly, instantly*, what the part is, where it belongs. His life may depend on that knowledge. *The government is crying for more artists.*

"Artists make posters that sell billions of dollars worth of bonds. They make safety posters for factories. They are making records with pen and brush of battles, locations, and portraits of generals and other men who will go down in history."

Mrs. Miller goes on to tell those who say they do not know anything about art that the bed they got out of, the clothes they put on, their dishes, and in fact everything around them were designed by an artist, and she further tells us that he designed the casket in which we will be laid away. In fact this artist is rather omnipresent.

We shall have more to say on this

subject later, for the demand for originals and prints is greater than ever in our history. Astute heads of business have discovered that beautiful prints are among the best of morale builders. In fact the original declaration of the war-minded lady must be changed entirely around;

"Art is very much in for the duration!"

## Fair Jury Idea Spreads

The League's fight for fair juries for exhibitions and competitions is rapidly taking hold over the country. Realizing it is the only solution of a very vexing problem, it is being given a trial in many places, always with favorable results. The latest and one of the most important shows to embrace the plan is that at the Jordan Marsh Galleries in Boston, rated as one of the largest of New England's annuals. We reprint the news item from the Boston Globe which pretty well describes the procedure. The decision of the public balloting will be watched with interest:

"The 15th annual art exhibition of paintings by contemporary New England artists, scheduled from May 22 to June 3, in the Jordan Marsh Galleries, fifth floor annex, will be distinguished from previous years by the pre-judging through the dual jury which will decide on the pictures to be displayed. The public ballot system will decide the final awards.

"The dual jury system, sponsored by the American Artists Professional League, insures each painter, whether he be of the traditional or modern school, a just consideration of his entry.

"The traditional jury is composed of Sears Gallagher, Aldro Hibbard, and Frederic Wallace. Lawrence Kupperman, Sam Thal, and Karl Zerbe will be the modern jury."

## Bequest for Whistler House

The Whistler House art museum, that shrine which is the State headquarters of the American Artists Professional League for Massachusetts, has just come into the possession of the art collection of the late Theodore Parker, telephone magnate.

So this birthplace of our immortal Whistler at Lowell, Mass., now owns what is perhaps the largest collection of landscapes by Aldro T. Hibbard in the world. Also included in this notable collection are paintings by Arthur Spear, Louis Kronberg and Lester Hornby.

The Lowell Art Association which maintains Whistler House and Art Museum has recently awarded certificates for merit in the field of art to Francis Dahl, famous cartoonist for the Boston Herald and to Reynolds Beal and Gifford Beal, who held a joint exhibition of their work there in April.

—ALBERT T. REID.

## North Dakota

Paul Barr, Art Department, University of North Dakota, reports his state activities for Art Week covered the following cities: Grand Forks: Exhibit of Miss Isabel Snelgrove at the University of North Dakota. Mayville: State Teachers' College, Chairman, Adolf Karl. Chairman for Minot, Mrs.

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Eva Walker Hartnett, Chairman for Dickinson, Miss Zoe Beiler, Bismarck High School Exhibit and State Teachers Program was under the able chairmanship of Miss Ruth Rudser, who had as her guest speaker Clell Gobel Gannon. The subject, "Murals."

## Puerto Rico

The most important part of Puerto Rico's report is in Spanish and I deeply regret I cannot give you even the high lights. I fear for my translation. But the illustrations are most interesting and we were delighted to know so much space was given over to our service men. Our Chapter Chairman, Leo Neill, served as the critic for the exhibition. Lieut. Albert K. Murray, Navy combat artist, was photographed at the exhibit giving some little expert advice to James F. Fitzgerald, U.S.N.R. The show included the works of more than twenty service men artists, and the photograph spoken of above was an official one made by the Navy.

There were prizes. The first went to William Holtz for a charcoal sketch entitled *In the Pits*. Second honors to Joe Herrera, a full blooded Navajo Indian, for *Zuni Ceremonial Dance*. Ray Koski, third prize, for *Blue Boy*. This work made an immediate appeal to the judges and visitors to the gallery. In the painting a soldier in blue dungarees sits on a bench in the mess hall, apparently contemplating his "P" and a mop and bucket with a trace of "blueness" of spirit. *Barrio at Aguadilla*, by Charles Flory, and *Building Farms* by William Herbert, received honorable mention for excellent portrayals of Puerto Rican scenes.

## Textbook Campaign

The following letter is just one of many thank-you notes received by us from time to time, and speaks for the great good and far reaching effect this campaign is having for our hospitalized boys.

"Through the generosity of the American Artists Professional League, our hospital library has recently received some 34 volumes relative to the general subject of art. This is a most valuable addition to our shelves, and I wish to convey to you my personal appreciation of your splendid gift. I speak also in behalf of the many individuals among our staff and patients who will derive much pleasure and knowledge from the books.

It is most encouraging to know that your organization is not only interested in the welfare of service personnel, but is also doing something definite and tangible to that end. Since these books came to us through the Army's Kennedy General Hospital, it is evident that you are making provisions along these lines for other military hospitals as well.

Again thanking you for this gift, I am,

Sincerely yours,  
(Signed) H. R. Boone, Captain, MC,  
U.S.M., Medical Officer in Command.

## Art Week Directors

New appointments as Art Week Directors are Miss A. M. Carpenter, Director of Art, Hardin-Simmons University, Abilene, Texas, and Miss Christa-

bel Corbett, Spokane Chapter President of the Washington Art Association, who will act as director for Spokane.

## Grateful Thanks

In closing this issue's report, may I take the opportunity to thank those many chapter chairmen, directors, federated club women, artists and friends all over the nation for their beautiful cards and kind wishes received during my recent indisposition. These remembrances shall be treasured as personal evidence of your sincere co-operation in the great job we are accomplishing for American art.

—FLORENCE LLOYD HOHMAN.

## Evelyn Marie Stuart Says:

A baby is born with its stomach upside down; somebody gives birth to Siamese twins or produces a litter of four, and that's *news*. Meanwhile the birth of splendid physical specimens is not worth a stick of type anywhere, except in the vital statistics column. Similarly, the *news* angle has so contaminated art thinking that unless a man can paint a picture that looks just as good upside down, so utterly weird and horrific as to inspire anything from confusion to nausea, it isn't worth a line in an art review. The fact that an artist paints a fine and beautiful picture is distinctly not *news*. Fortunately, ambition to make the headlines can't inspire mothers to produce semi-attached twins, but in the art world it is another matter. Many issues of the *Digest* will inform one that artists are being driven mad trying to incubate and deliver Siamese twins and other monstrosities, while museum directors are creating a tradition that stems from Barnum. Perhaps, when the younger generation has completely lost the tradition of fine painting the production of a worthwhile and beautiful picture will be *news* again.

## To Margaret Breuning

In your review "Fine words do not an exhibition make" you spake of the A.L.A. as one would of an Elizabethan rake, you make us weep for shame and gently bid us shake the folly from our eyes. Alas and Alake. Fine words, 'tis true, cannot take our minds from off the search of truth and beauty for art's sake. 'Tis sad enough for critics to half-bake our cake and then to make us eat it, too. But, can *their* fine words slake the artist's thirst or stir his spirit to awake? However, there must have been a typographical slip somewhere between your pen and the printer's flip as he tossed the hot lead into the press' lip. . . . for, who am I to register a gripe or to question a quip when the simple name of Reiss grows up a nip becomes Reis-man overnight, in one exhibiting trip?

—LIONEL S. REISS.

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May 15, 1944

# CALENDAR OF CURRENT EXHIBITIONS

**ALBANY, N. Y.**  
Institute of History and Art To June 8: Artists of Upper Hudson.

**ALEXANDRIA, VA.**  
Public Library To May 20: Landscape Club of Washington.

**ATHENS, OHIO**  
Ohio University Gallery May: Watercolors and Drawings by Ohio Servicemen.

**ATLANTA, GA.**  
High Museum May 15-25: National Association of Women Artists.

**BALTIMORE, MD.**  
Museum of Art To June 4: Baroque Masters; Washington Guild of Artists: New Names in American Art; May 20 to July 1: Sculpture by Jose de Creeft.

**BINGHAMTON, N. Y.**  
Museum of Fine Arts May: Watercolors by Frederic Whitaker.

**BOSTON, MASS.**  
Doll and Richards May 15-June 17: Modern French Artists.  
Guild of Boston Artists To June 17: Spring Exhibition.  
Institute of Modern Art To July 29: 20th Century Prints.  
Museum of Fine Arts May: Watercolors by William Blake.  
Public Library To May 31: Etchings by Alfred Hatty.  
Robert C. Vose Galleries To May 27: Paintings by Alexander Bower.

**CAMBRIDGE, MASS.**  
Fogg Museum To May 28: "Washington, Franklin and Lafayette."

**CHICAGO, ILL.**  
Art Institute To June 18: Paintings by Gertrude Abercrombie and Harold Noecker.  
Arts Club To May 31: Paintings by Milton Avery.  
Chicago Galleries Association May: Watercolors by Frank Weisbrook.  
Pokrass Gallery May: Chicago Artists in the Armed Forces.

**CINCINNATI, OHIO**  
Art Museum To May 21: Artists of Cincinnati; To May 28: "Le Corbusier"; May 21-June 18: Graphic Work by Artists of Cincinnati.

**CLEVELAND, OHIO**  
Museum of Art To May 27: 26th Annual Exhibition of Cleveland Artists.

**COLUMBUS, OHIO**  
Gallery of Fine Arts May 13-June 11: 34th Annual Exhibition of Columbus Art League.

**DALLAS, TEX.**  
Museum of Fine Arts To June 4: Southern States Exhibition.

**DAYTON, OHIO**  
Art Institute May: Contemporary Religious Art.

**DENVER, COLO.**  
Art Museum To May 28: Drawings by Robert Henri.

**FITCHBURG, MASS.**  
Art Center May: Religious Sculpture.

**GREEN BAY, WIS.**  
Neville Public Museum To May 28: Exhibition of Soldier Art.

**HARTFORD, CONN.**  
Wadsworth Athenaeum May 20-Aug. 20: Nathaniel Greene Herreshoff.

**INDIANAPOLIS, IND.**  
John Herron Art Institute To May 28: Indiana Artists.

**IRVINGTON, N. J.**  
Public Library To May 26: 11th Annual Exhibition.

**KANSAS CITY, MO.**  
Nelson Gallery To May 20: "Life" War Art; May 15-31: Lama Paintings.

**LAWRENCE, KAN.**  
Thayer Museum of Art To May 28: Paintings by Grace Bliss Stewart.

**LOS ANGELES, CALIF.**  
Dalzell Hatfield Galleries May 16-June 10: Modern French Paintings.  
County Museum To May 30: Paintings by Abraham Palansky; From May 14: Marion Davies Collection; From May 28: Artists of Los Angeles.  
Foundation of Western Art To July 1: California Contemporary Painters.  
Stendahl Art Galleries May: California Watercolor Society.  
James Vigeveno Galleries May 20-June 26: American Primitives.

**LOWELL, MASS.**  
Whistler's Birthplace May 14-June 4: Paintings by Charles A. Manon.

**MANCHESTER, N. H.**  
Currier Gallery of Art May: Oils by A. J. Bogdanove and Florence

Waterbury; Prints by Cadwallader Washburn.

**MIDDLETOWN, CONN.**  
Wesleyan University May 12-19: Etchings by John Taylor Arms.

**MILLS COLLEGE, CALIF.**  
Mills College Art Gallery To May 21: Old Master Drawings.

**MILWAUKEE, WIS.**  
Milwaukee-Downer College To June 5: Watercolors by Emily Groom.

**MINNEAPOLIS, MINN.**  
Institute of Arts To June 4: Ancient American and Mexican Art.  
University Gallery From May 28: "Ten Decades of American Painting."

**MONTCLAIR, N. J.**  
Museum of Art To May 28: Paintings by Henry Gasser.

**NEWARK, N. J.**  
Artists of Today To May 20: 3rd Anniversary Show; May 22-June 3: Paintings by Fabian Zaccane.

**NEW ORLEANS, LA.**  
Isaac Delgado Museum of Art May: British Watercolors, Sculpture by Armin Scheler, 2nd Annual Merchant Seamen's Exhibition, "Yank Illustrates the War."

**OAKLAND, CALIF.**  
Oakland Art Gallery To May 28: "Visualism" William H. Clapp.

**OVERLIN, OHIO**  
Dudley Peter Allen Memorial Museum To May 29: Modern Chinese Art.

**OSHKOSH, WIS.**  
William Museum May: Paintings by William H. Littlefield.

**PHILADELPHIA, PA.**  
Art Alliance To May 21: Therapy in War and Peace; To May 26: Paintings by Constance Cockrane; From May 28: Paintings by Doz

Thrash.

**ARTIST'S GALLERY To May 26: Paintings by Claude Clark.**

**McCles Gallery To May 20: Portraits by Thomas Sully.**

**Woodmere Art Gallery To May 28: Paulette Van Rockens and Arthur Meltzer.**

**PITTSBURGH, PA.**  
Carnegie Institute To May 21: Collection of Howard A. Noble; To May 28: "The Navy at War."

**PROVIDENCE, R. I.**  
Art Club To May 21: 48th Annual Exhibition of the Watercolor Club.

**RICHMOND, VA.**  
Virginia Museum From May 20: Paintings by Richard Lahey.

**ROCHESTER, N. Y.**  
Memorial Art Gallery To June 4: Finger Lakes Exhibition.

**ROCKFORD, ILL.**  
Art Association To June 6: Paintings by Viola Barloga.

**ST. LOUIS, MO.**  
City Art Museum To May 30: Work by "Group 15"; May 6-June 12: "Russian Art"; May 15-July 15: Prints by Thomas Rowlandson.

**ST. PAUL, MINN.**  
Gallery and School of Art To May 28: Contemporary American Artists.

**SACRAMENTO, CALIF.**  
Crocker Art Gallery May: Paintings by Manuel J. Tolegian, Watercolors by Walter Cheever.

**SAN DIEGO, CALIF.**  
Fine Arts Gallery May 15-June 15: Prints by San Diego Art Guild.

**SAN FRANCISCO, CALIF.**  
Paul Elder and Co. May: Watercolors by Alice M. Abel.  
Palace of the Legion of Honor To May 31: Midwest Painters and

Watercolors by Paul Schmitt.

**M. H. De Young Memorial Museum May: Paintings by Jose Garcia Narca; From May 17: Sculpture by Raymond Puccinelli.**

**Museum of Art To May 21: California Watercolor Society; To May 28: Paintings by S. Macdonald-Wright and William Gash; From May 23: Washington Group Show; Lithographs by John M. Teller. Watercolors by George P.**

**SANTA BARBARA, CALIF.**  
Santa Barbara Museum May: Paintings by L. Tuckerman and Captain Robert Reiff.

**SPRINGFIELD, MO.**  
Art Museum May: Art in Therapy.

**STATEN ISLAND, N. Y.**  
Institute of Arts and Sciences May: Staten Island Artists.

**TOLEDO, OHIO**  
Museum of Art To May 28: Toledo Artists.

**TULSA, OKLA.**  
Philbrook Art Museum To May 28: Oklahoma Artists; Sculpture by Benary Frager.

**UTICA, N. Y.**  
Munson-Williams-Proctor Institute To May 29: Paintings by American Group; Drawings by Henry Mark.

**WASHINGTON, D. C.**  
Arts Club From May 13: Member Show.

**Corcoran Gallery To May 24: Watercolors by Ogden M. Fleissner.**

**Whyte Gallery To May 31: Paintings by Marguerite Burgess.**

**WORCESTER, MASS.**  
Art Museum To May 24: "Eight."

**YOUNGSTOWN, OHIO**  
Butler Art Institute To May 1: Life in the Service Exhibition.

## EXHIBITIONS IN NEW YORK CITY

**A. C. A. Gallery (63E57) May 14-30: Paintings by Arthur Emplage.**

**H. V. Allison & Co. (32E57) May: Etchings and Lithographs.**

**American-British Art Center (44W56) To May 27: Annual Exhibition of the Sculptor's Guild.**

**American Fine Arts Society (215W57) To May 28: Society of Independent Artists.**

**Argent Galleries (42W57) To June 24: Summer Exhibition of National Association of Women Artists.**

**Art Headquarters Gallery (345 Madison) To May 22: Drawings by Jean Carlu.**

**Artist Associates (138W15) To May 27: "Small Pictures."**

**Art of This Century (30W57) May: Spring Salon for Young Artists.**

**Artists Gallery (43W55) To May 20: Paintings by Lydia Modi; From May 22: Meierhans.**

**Associated American Artists (711 Fifth at 56) To May 20: Paintings by George Biddle; From May 22: Paintings by Samuel Rosenberg.**

**Autobiographic Gallery (686 Academy) To May 28: "American Weather" and "The Sea—Its Seasons"; Paintings by Laurence Woodman, William Torjesen, Hermine Asphaug, Isham Cavat.**

**Babcock Gallery (38E57) May: 19th and 20th Century American Paintings.**

**Bignou Gallery (32E57) May: French Paintings.**

**Bonestell Gallery (18E57) May: Paintings by Cécile Bellé; Arthur Schniedler Collection.**

**Mortimer Brandt Gallery (15E57) To June 3: Dutch Paintings of the 17th Century.**

**Brooklyn Public Library (Grand Army Plaza) To May 21: Paintings by Todros Geller.**

**Brunner Gallery (110E58) May: Old Masters.**

**Buchholz Gallery (32E57) To May 20: Drawings by Andre Masson.**

**Carroll Carstairs (11E57) May: Modern French Paintings.**

**Contemporary Arts (106E57) From May 22: Spring Group Show.**

**Downtown Gallery (43E51) To May 27: Watercolors by William Zorach.**

**Durand-Ruel Galleries (12E57) To May 20: Paintings by Henry Major.**

**Egleston Galleries (161W57) May: Selected Group Show.**

**8th St. Gallery (33W8) May 15-June 4: Gotham Painters.**

**Feigl Gallery (601 Madison at 58) May 23-June 10: Contemporary French Watercolorists.**

**Ferargli Galleries (63E57) To May 28: "American Masterpieces."**

**460 Park Ave. Gallery (460 Park at 57) May: Contemporary American Portraits.**

**Frick Collection (1E70) May: Permanent Collection.**

**Galerie St. Etienne (46W57) May: Paintings by Juan De' Prey.**

**Grand Central Art Galleries (15 Vanderbilt) To May 19: Watercolors by George Hand Wright.**

**Arthur H. Harlow Galleries (42E57) May: Watercolors by American Artists.**

**Hearns Gallery (Fifth Ave. at 14th) To May 20: New York Society of Women Artists.**

**Kennedy & Co. (785 Fifth at 60) To May 27: Contemporary American Printmakers; Flowers by Anne Burrage.**

**Kleemann Galleries (65E57) May: Oils by Matthew Barnes.**

**Knoedler and Co. (14E57) May 15-June 3: Aspects of War by L. Quintanilla.**

**Kraushaar Galleries (730 Fifth at 57) To May 20: Paintings by Louis Bouche; May 22-June 17: Paintings by Henry G. Keller.**

**John Levy Gallery (11E57) May: Old Masters.**

**Julien Levy Gallery (42E57) May: Paintings by Peter Miller.**

**Lilienfeld Galleries (21E57) To May 27: Paintings by Emanuel Romano.**

**Macbeth Gallery (11E57) From May 15: Paintings by Clay Bartlett and Arthur K. D. Healy.**

**Marquie Gallery (16W57) May 15-June 3: Paintings by Philip Perkins.**

**Pierre Matisse (41E57) To May 30: Paintings by Joan Miro.**

**Metropolitan Museum of Art (Fifth at 82nd) May: Greek Painting; Hagia Sophia and Its Restoration. From May 23: Permanent Collection Reinstalled.**

**Midtown Galleries (605 Madison at 58) To May 27: Paintings by Waldo Peirce.**

**Milch Galleries (108W57) To May 30: American Artists.**

**Morton Galleries (222W59) To May 29: Watercolors by Thomas Litaker; From May 22: Watercolors by James E. Brockway.**

**Museum of Modern Art (11W53) From May 24: "Art in Progress."**

**Museum of Non-Objective Painting (24E54) May: Spring Annual.**

**Jerome Myers Gallery (1007 Carnegie Hall) May: Oils by Jerome Myers. Open 2-6, except Mondays.**

**National Academy (1083 Fifth at 89) May 24-June 24: Contemporary American Graphic Art.**

**New Art Circle (41E57) To May 27: Paintings by Karl Knaths.**

**Newhouse Galleries (15E57) May 27: Watercolors by Laura A. Neese.**

**Arthur U. Newton Gallery (11E57) To May 20: Paintings by Jean de Chambrun.**

**New York Public Library (Fifth Ave. at 42) May: Five Centuries of Prints.**

**Nierendorf Gallery (53E57) May 16-June 9: Paintings by Carl Merida.**

**Niveau Gallery (63E57) To May 31: 3 French Impressionists.**

**Norlyst Gallery (59W56) To May 14: National Serigraph Society.**

**Old Print Shop (150 Lexington at 30) May: American 19th Century Landscapes.**

**Passedoit Gallery (121E57) To May 29: Paintings by B. J. O. Sautfeldt.**

**Pen & Brush Club (16E10) May 18: Paintings by Lee Ramey.**

**Perls Gallery (32E58) To May 18: Pastels by Darrel Austin; From May 22: "The Season in Review."**

**Pinacotheca (20W58) To May 17: Group Exhibition.**

**Puma Gallery (108W57) From May 15: Group Show.**

**Rehn Gallery (683 Fifth at 56) May: Spring Group Exhibition.**

**Riverside Museum (310 Riverside Dr.) To May 28: Art Teachers League of New York.**

**Paul Rosenberg (18E57) To May 20: Paintings by Andre Masson.**

**Schaeffer Galleries (61E57) May: Old Masters.**

**Schultheis Art Galleries (15 Madison Lane) May: Old and New Masters.**

**Jacques Seligman & Co. (85E57) May: Old Masters.**

**E. & A. Silberman (32E57) May: Old Masters.**

**Studio Guild (130W57) To May 27: Sculpture by Frances L. Woodworth.**

**Valentine Gallery (55E57) To May 27: Sculpture and Sculptured Jewels by Maria.**

**Wakefield Gallery (64E55) May 16-June 5: Pre-Colombian Sculpture.**

**Weyhe Gallery (794 Lexington at 61) To May 27: Paintings by Joseph Levin.**

**Wildenstein & Co. (19E64) May 17-June 3: Sculpture by S. Ryan; May 18-June 3: Paintings and Sculpture by Mane-Katz.**

**Willard Gallery (32E57) To May 27: "Navaho Myths" by Mary Onakes.**

**Howard Young Gallery (12E57) May: Old Masters.**

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